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ARIADNE'S THREAD

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WILLIAM HANSEN

ARIADNE'S THREAD



A GUIDE TO INTERNATIONAL TALES
FOUND IN CLASSICAL LITERATURE

CORNELL UNIVERSITY PRESS

ITHACA AND LONDON

2002



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First published 2002 by Cornell University Press

Printed in the United States of America

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Hansen, William F., 1941–

Ariadne's thread : a guide to international tales found in classical literature / by William Hansen.

p. cm. — (Myth and poetics)

Includes bibliographical references and index.

ISBN 0-8014-3670-2 (cloth : alk. paper)

1. Tales—Classification. 2. Folk literature—Classification. 3.

Folk literature—Classical influences. 4. Folk literature—History and criticism. 5. Classical literature—History and criticism. I. Title.

II. Series.

GR74.6 .H435 2001

398.2'012—dc21

2001002434

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Cloth printing 10 9 8 7 6 5 4 3 2 1



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FOREWORD

GREGORY NAGY

Amalia's Thread by William Hansen combines two distinct humanistic points of interest: classics and folklore. The author himself is both a classicist and a folklorist. Such a combination is relatively rare in the history of scholarship partly because the field of classics tends to be associated with "high art" which invites contrast with "low art" as studied in the newer field of folkloristics. Even the terms *leitmotif*, *folklorist*, and *folkloristics* evoke an uneasy sense of incompatibility with standard notions associated with the classics, such as artistic perfectionism, literary learnedness, even literary abel. Whereas the field of classics centers on texts of creativity that strike us as extraordinary or even unique, folklore exemplifies processes of production that may at first seem ordinary by contrast. But the contrast is not so much between the extraordinary and the ordinary, the unique and the nonunique. Rather, it is between what tends toward the singular and what is inherently multiple. Moreover, the multiplicity of folkloristic evidence is precisely what makes it so valuable to classicists. The study of multiple versions, as perfected within the discipline of folkloristics, leads to an understanding of eventually unified narratives, form and content. The labyrinthine multiplicity of varying directions in folklore leads to the singular directedness of classical models.

The inherent variety of form and content in folklore makes folkloristics particularly suited to the study of variants and of variation itself as a cultural phenomenon. Despite the uneasiness of many humanists with *folklore* and its derivatives to refer to the discipline, no better word has replaced it. In fact, the legacy of multiplicity in the use of the word *folklore* guarantees its survival as the most telling expression of the true sense of the discipline.

The point of departure for *Amalia's Thread* is the comparison of narratives or tales that may or may not be historically related. The techniques of comparison resemble those of descriptive linguistics, in which the comparison of historically unrelated linguistic phenomena is termed a typology. Typological comparisons between systems yield insights into the inner workings of each system.

and examination. In *Al-Jabr wa'l-Muqabala*, the insights we gain center on the multiple uses of al-Khwarizmi's work and a number of faces, and they are enhanced by comparison with faces from more modern sources both familiar and unfamiliar to the classical legacy.



PREFACE

Traditional stories—folktales, legends, and myths—are works of verbal art that human beings deploy in different social and literary situations for a variety of purposes such as entertainment, sensation, instruction, persuasion, consolation, justification, certification, edification, and the exploration of feelings and beliefs. In the repertoire of a storytelling community, which is to say probably in every human community, two kinds of narrative are found: local stories that circulate in the immediate region and migratory stories that are told also in neighboring communities and sometimes in distant lands as well. Some migratory narratives have been in existence for centuries or even millennia and in light of their longevity must rank among the world's most successful artistic creations, springing from host to host like elegantly adapted microorganisms. Since such stories tend not to be fixed in form, each text manifests variation in detail that reflect in interesting ways the culture, tradition, and occasion in which it finds itself; the particular narrator who hosts and transmits it; and the audience that hears or reads it.

This book deals with international narratives that are attested in ancient Greek and Latin literature, including writings penned in these languages by Egyptians, Jews, and others. Although some of these texts are conveniently gathered together in collections of myths, legends, fables, anecdotes, and the like made by ancient authors, most of them lurk in less obvious places such as in epics, tragedies, comedies, and poems; philosophical works; histories; travelers' reports; essays; biographies; novels; legal works; and testimony and inscriptions. The present work contains nearly a hundred essays, or entries, each devoted to a single story type (or cluster of related types) or on a few variations to a single motif, in which I characterize the international tradition in general, describe its ancient realizations in particular, and explore the nature and relationship of the ancient and modern traditions.

I have benefited at times from the deep encouragement, or friendship, of Pack Carmon, Linda Dehn, Hasan El-Shamsy, Henry Glassie, Mary Beall Lerman,

Hansen, the late Bengt F. Jones, Gregory Nagy, Gregory Schrepp, the late Axel Stebbins, Joseph Sloczer, Hans-Jörg Uther, and my occasional research assistants Maria Smith and Bryan Sawicki. I thank Indiana University for several grants and fellowships that were given in support of this project, the American Council of Learned Societies for the award of fellowships on two occasions (1987–88, 1992), the staff at the *Europäische Akademie* and that of the Danish Folklore Archives for help in locating certain texts, and the Indiana University Institute for Advanced Study for my tenure as a fellow.

I gratefully dedicate this book to my teachers, especially to three of them: the literary scholar Joseph Fontenrose, the folklorist Alan Dundes, and the philologist George Korman.

WILLIAM HANSEN

Bloomington, Indiana



ABBREVIATIONS

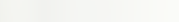
- AASH *Acta Antiqua Academiae Scientiarum Hungaricae*
- AJP *American Journal of Philology*
- ANET *Ancient Near Eastern Texts Relating to the Old Testament*, Edited by James B. Pritchard 2d ed. Princeton: Princeton University Press, 1955
- ARW *Archiv für Religionswissenschaft*
- Ashman D. L. Ashman. *A Guide to Folktales in the English Language: Based on the Aarne-Thompson Classification System*. New York: Greenwood, 1987
- AT Aalt Aarne and Stith Thompson. *The Types of the Folktale: A Classification and Bibliography* 2d rev. FFC 184. Helsinki: Academia Scientiarum Fennica, 1961
- III Johannes Bolte and Georg Polivka. *Anmerkungen zu den Kinder- und Hausmärchen der Brüder Grimm* 5 vols. Leipzig: Dieterich'sche Verlagsbuchhandlung, 1913-32
- C & M *Classica et Mediaevalia*
- CJ *Classical Journal*
- CPC *Corpus Pseudepigraphorum Graecorum*. Edited by E. L. Leutsch and F. G. Schneidewin. 2 vols. Göttingen: Vandenhoeck & Ruprecht, 1839. Reprint: Hildesheim: Georg Olms Verlag, 1958.
- CPh *Classical Philology*
- CQ *Classical Quarterly*
- CR *Classical Review*
- CW *Classical World*
- Dvofak Karel Dvofak. *Studia Slavica et Ethnographica et Folklorica Academiae Carolinae. Acta Universitatis Carolinae, Philosophica et Historica Monographia*, no. 72. Prague: Univerzita Karlova, 1978
- FM *Enzyklopädie des Märchens: Handwörterbuch zur historischen und verglei-*
chenden Literaturwissenschaft. Edited by Karl Rahmetov. Berlin: Walter de Gruyter 1977

- FFC *Fausts Fables Communications*
- FGH *Die Fragmente der griechischen Historiker* Edited by Felix Jacoby Berlin: Weidmannsche Buchhandlung, Leiden: F. J. Brill, 1923–58.
- G & R *Greece and Rome*
- GRBn *Greek, Roman, and Byzantine Studies*
- Grimm *Die Deutsche Sprache* 11 vols. 10th ed. 1900. Standard editions of the *Deutsche und Hausnarrchen* of the Brothers Grimm.
- HDM *Handbuch der deutschen Literatur* Edited by Johannes Beale and Lutz Mackensen. 2 vols. Berlin: Walter de Gruyter, 1930–40.
- HSCP *Harvard Studies in Classical Philology*
- Hsr *Handbuch der Sprachwissenschaft* Edited by August Hausrath. Vol. I, fasc. 1–2. 2d ed. Edited by Herbert Hunger. Leipzig: B. G. Teubner, 1954–70.
- IC *Inscriptiones Graecae*
- JAF *Journal of American Folklore*
- JFI *Journal of the Folklore Institute*
- JFR *Journal of Folklore Research*
- JHS *Journal of Hellenic Studies*
- K & A *Philologica Classica* Edited by R. Kassel and C. Austin. Berlin: Walter de Gruyter, 1983–.
- LIMC *Lexicon Iconographicum Mythologiae Classicae* Edited by Hans Christoph Beckmann and Jean Robert Vieu. 8 vols. Zurich: Artemis, 1981–97.
- LSJ *Henry George Liddell and Robert Scott. A Greek-English Lexicon*. 9th ed. Oxford: Clarendon, 1940.
- MCSN *Materiali e Contributi per la Storia della Narrativa Greco-Latina*
- ML *Lars Christensen. The Mjettve Legends. A Proposed List of Types and a Systematic Catalogue of the Norwegian Variants*. FFC 175. Helsinki: Academia Scientiarum Fennica.
- Muhf *Stacy Thompson. A. Mjettve Legends. A Catalogue of Narrative Elements, Folklore Types, Motifs, Fables, Mythological Romances, Fairy Tales, and Legends and Their Origins*. Rev. ed. 6 vols. Bloomington: Indiana University Press, 1955–58.
- Nauck *Augustus Nauck, ed. Tragicorum Graecorum Fragmenta*. 2d ed. 2 vols. Leipzig: B. G. Teubner, 1889.
- Perry *Ben E. Perry. Aesopica: A Series of Texts Relating to Aesop or Ascribed to Him or Closely Connected with the Literary Tradition That Bears His Name*. Urbana: University of Illinois Press, 1952.
- PMG *Philologiae Monumenta*. Edited by D. Page. Oxford: Clarendon, 1962.
- PMLA *Publications of the Modern Language Association*
- RE *Real-Enzyklopädie der classischen Altertumswissenschaft* Edited by A. Pauly, G. Wissowa, et al. Stuttgart: J. B. Metzler, 1893–.
- REG *Revue des Études Grecques*
- RhM *Rheinisches Museum für Philologie*
- Roscher *Mythologisches Lexikon der griechischen und römischen Mythologie* Edited by W. H. Roscher. 7 vols. Leipzig: B. G. Teubner, 1884–37.

RTP	<i>Revue des Traditions Populaires</i>
SAV	<i>Schweizerisches Archiv für Volkskunde</i>
Scho.	scholast, scholi, am
IAPA	<i>Transactions of the American Philological Association</i>
TCF	<i>Topographical Dictionary of the Canton of Bern</i> by R. K. Snell and R. Snell. Göttingen. Vandenhoeck & Ruprecht, 1971-80
WF	<i>Western Folklore</i>
WS	<i>Wiener Studien</i>
ZVV	<i>Zeitschrift des Vereins für Volkskunde</i>



Ariadne's Thread





INTRODUCTION

The scholarly world discovered the folktale in the nineteenth century. Before that time there was little serious interest in the phenomenon of folktales, which were generally viewed by learned persons as a form of amusement proper to simple or uneducated persons, or to children, none of whom had much to teach the rest of us. Accordingly, no one bothered long about the nature of such stories; no one wondered about how old they were or where they came from; no one asked what they meant to their tellers and listeners.

But in the early nineteenth century, scholars driven by a romantic interest in the folk began to collect and publish folktales and to compare the tales of different places and times, whereupon they made surprising discoveries about the geographical breadth and the historical depth of many folktales. First, oral narrators who were separated by great distances and spoke different languages often told folktales that resembled each other so much that some kind of genetic relationship between the tales had to be assumed. Second, living folktales were often so similar in structure and content to narratives appearing in written sources of the Renaissance, Middle Ages, and even classical antiquity, as well as in the great literary collections of tales or gleaning in the Orient, that it was necessary to suppose a genetic relationship between some of the tales of the present day and those of earlier times. In sum, many oral stories were international in their distribution and of such antiquity as to rank among the oldest known narratives in the world. The discovery of this astonishing extension in a phenomenon apparently so humble and familiar as the folktale was unexpected and revolutionary, and no obvious explanation was at hand.

The Comparative Study of the Folktale

The comparative study of the international folktale began in the early years of the nineteenth century when the brothers Jacob and Wilhelm Grimm published a collection of folktales in two volumes, *Kinder und Hausmärchen* (1812-15). In the preface and notes to their work they addressed many issues

the lives of young students of folk narrative ever since. These included the methodical collection, collation, and publishing of oral texts and of documenting their relations to other generations, the question of how old and widespread the findings of folk tales, the question of oral genres, and the problem of the presence of similar stories among different peoples present and past, along with the related problems of continuity and change in oral narrative.

The Grimms said that all their folktales, with a few exceptions, were collected from oral sources, that they tried to keep the tales as pure as possible by not allowing themselves to change anything, and that no such collection existed at the time. Certainly so, but it was a most wasteful case that a folks-viewing and folks-collecting as a national folk literary treatment, free of enlarged and modified foreign tales. The Grimms distinguished folktales (*Märchen*) from local legends (*Legenden*), the former as migratory narratives that moved from place to place and changed in the telling, and the latter as stories that were bound to real localities or attached to historical heroes; moreover legends were more serious and more historical than folktales. In the preface to the collection *German legends* that they published a few years later they aphoristically described the folk tale as more poetic, the legend as more historical.

The Grimms observed that while tales were constantly renewed in the telling, that also must be very odd, for some tales were attested in the same form for three centuries and were doubtless much older, though a lack of records made a direct proof of the matter impossible. Of the antiquity and general popularity of the telling of tales to children, the brothers claimed that the folk tale, nearly a literary masterpiece of a human being, for which reason the West Africans tell tales to their children as did also the ancient Greeks, in the comparative tales to their tales, the Grimms cited divergent German texts as well as occasional parallels found in the published works of other nations (e.g. pages such as in Basile's *Pantheon*, 1634-39) and in classical literature. And in the preface to their second volume (1815), they argued that the folk tales were valuable by right upon the ancient, hence legends of the Germania peoples, in the tradition for which they believed there was no comparable source.

The Grimms recognized these ideas in successive editions of their work. On the presence of similar oral tales circulating among peoples widely separated from one another in space or time, the position, as articulated by Wilhelm Grimm, developed into the following two stances. First, to distinguish the homogeneity of tales from polygenesis, or independent invention, they appealed to the principles of complexity and arbitrariness. They acknowledged that some narrative traditions were so simple and natural that tales embodying them could arise at different places and times independently of one another, and really identical words could be related languages, but were formed in imitation of natural sounds. They pointed out, however, that most tales did not fit this description but rather showed traits of a complex and arbitrary nature such as were unlikely to develop by chance agreement. For example, it was one thing to find identical texts for the performance of tasks as a prerequisite to a reward, but it was another thing to find that the particular tasks were identical and unusual.

Second, the Grimms asked, how could explain the fact that a story in a remote village in Hesse might resemble one in India, Greece, or Serbia. They granted that stories sometimes diffused from nation to nation, as happened for

example, in the North in the case of the legend of Siegfried, but they also argued that the farther one went back in time, the greater was the variation in traditional fiction, and that the geographical area in which the oldest shared stories occurred was coincident with that occupied by speakers of the Indo-European family of languages. The Grimms concluded from this that German folktales descended ultimately from myths and that the presence of a similar body of tales among ancient and modern Indo-European peoples must be the result of inheritance – like the Indo-European languages themselves. They explained the occasional presence of the same stories among neighbouring, non-Indo-European peoples as the result of diffusion.¹

The Grimms' notion of the Indo-European heritage of folktales and of the devolution of genres became one of the classic theories of the origin, nature, and migration of folktales. Their idea of the devolution of genres was similar to an idea of Walter Scott's found among his comments to his book *The Lays*, published in 1811 and quoted in excerpt by the Grimms: 'So its evolution would comprise a work of considerable interest on the origin of "popular fiction," as well as on the transmission of similar tales from one age to another and from one country to another. The mythology of one period would then appear to pass into the romance of the next century, and that into the nursery tale of the subsequent ages.' Scott thus explained similarities in the traditional narratives of different nations and ages as the consequence of diffusion, both horizontal (through space) and vertical (through time), and set forth a devolutionary scheme of narrative genres such that over time oral stories that originally belonged to mythology became heroic romances and finally ended up as humble folktales with which a tale was closed in Hain.

After the Grimms, *Kinder- und Hausmärchen* the most influential book on the folk tale published during the century was Theodor Benfey's *Prolegomena* (1859) in which the author put forth a different theory of the origin of international tales. In his introduction Benfey took up the issue of widely diffused tales and forcefully argued that most 'narrative fabliaux originated in the Occident, being largely transformations of Aesopic fables, while Arabian and most other oriental narratives came originally from India. At first this dissemination took place exclusively by means of oral transmission, yet with Muslim conquests in India in the tenth century many narrative compilations were translated into Persian and Arabic and soon became known throughout the Muslim world, whence they passed to the Christian West. In the East, moreover, and subsequently toward expression in Buddhist compositions, and consequently followed the spread of Buddhism from India to China, Tibet, and Mongolia, whence later, in various centuries the Mongols and sway in Europe, Benfey's book caused considerable excitement among researchers, motivating many scholars to investigate the history of individual tales in an attempt to confirm or disprove his grand thesis.

Clearly Benfey's views were irreconcilable with those of the Grimms: did folktales come from myths, or have folktales always been folk tales? Or do most European stories descend from a common Indo-European inheritance, having been brought to Europe by the immigrating Indo-Europeans themselves – in which case the tales themselves must predilect the dispersal of the Indo-European peoples, or did they reach the West much later, carried from the East by Muslims and Buddhists via literary works and oral storytelling?

In addition to these two positions, there was a third, less coherent, third

important papers by the Anthropologist School whose leading spirit was Anshin Kuroda, saw the very popular tales evolved through the same stages as the more important tales. In fact the same motifs and even the same tales might be found in different societies independently. Consequently, the Anthropological School traced the various motifs of folktales to their supposed origins in various stages of human cultural development.⁸

The Anthropological School, which accompanied a new regard for myths and folktales in other traditional terms of popular expression, led to the energetic gathering of popular oral folktales from oral informants in many lands, creating a very extensive base for the study and comparison of international folktales. Since the short compactness of material promoted the publication of folktales, more and more tried in newly founded national folklore archives. Drawing upon the steady flow of published collections of tales and continuing the practice of collecting the contents in the notes to their tales, eclectic scholars such as Paul H. Raabe published comparative notes on oral tales. Renford K. Kuhn collected, collected, and edited the major collections of European folktales as they appeared in print, and Emmanuelle Casquain wrote comparative notes for the tales he published.⁹

Many researchers produced studies on the history and value of international tales. Some scholars reached different conclusions about the origins of the tales but studied their findings tended to support neither the Indo-Europeanist theory of the common, nor the pan-Indianist thesis of Bentley nor the Anthropological School of Long. Their extensive forms. Taken together, however, the studies suggested that Indo-European folk narratives came into being at different places and at different times. Although some notions and some periods of history appeared to be more productive of tales than others. The studies confirmed that many of the same tales were found among peoples living in an area stretching from Ireland to India, which Sir John Thompson there are labeled a "tradition area". Most researchers agreed that tales diffuse horizontally from narrators in one region to other narrators in other regions as well as vertically from older narrators to younger ones that in time tales can develop variations and that traditional tales also circulate via literary channels. As Thompson observed: "It is always easier to move a tradition across an Isthmus than a Strait." According to the theory of the pre-Indo-European, a limited few supporters, and most of the discussion centered rather upon the relative importance of inheritance as opposed to diffusion and upon the supposed to literary transmission. The traditional narratives told in a particular area typically a mix of migratory tales, which are also told in neighboring regions or countries and local stories, which are not found elsewhere.

In the 1930s the Swedish folklorist Carl von Sydow clarified the operation of hereditary diffusion. He pointed out that in no society are all traditions known and that folklorists, rather, finding traditions are known to hunters and record, large as to others, agricultural traditions to farmers, and so on. Among bearers of a tradition, moreover, there are found both *active bearers*, that is persons who know a tradition well and transmit it to others, and also *passive bearers*, persons who have heard a particular tradition and, if asked, may be able to repeat it in part but do not keep it alive and ordinarily do not spread it to others. Active bearers of folktales, especially of the more complex tales such as sagas, ballads, and very tales, always make up a very small percentage

of the members in a community. When a tale spreads from one community to another it does not, of course, grate on its own members' ears, but community collectively passes to it the notion of a 'foreign' tale, and for most members of a society are only passive bearers of tradition, and not, rather, an active bearer. In any place, therefore, the tale has to come from either from another locality, or an active bearer moves from one place to another bringing the narrative along. That is why all communities started to have comparable localities and not in between. In time, it develops local 'ecotypes' as which von Sydow, borrowing from biology, labeled *ecotypes*.¹⁵

The efforts of a century of Finnish scholars in what explicitly began to be gathered in the monumental five-volume work of Johannes Holm and Georg Pontka (*Ammokirjoituksia Kalevalan tutkimuksesta ja Kalevalan tutkimuksen historiasta*, 1913–37) consist of extensive comparative notes on the variants, as well as together with a history of research on the *Kalevala*. Responding moreover to the need for a common structured reference for information on variants, another scholar in different fields ventured to make lists of variants. The second to gain wide acceptance was the *Varianten der Merseburger Zaubersprüche* by the Finnish scholar Antti Aarne. The text of traditional tale was seen as the key of a type that is a traditional narrative pattern of considerable stability. A type, or tale type, was an abstraction derived by observation of a number of texts, not from their similarity were presumed to be generalization. Aarne's index was translated and twice revised by the American folklorist Stith Thompson, most recently in 1961 with the title *The Types of the Folktale*. Scholars of folk narrative have adopted as standard the practical system of classification and reference devised by Aarne and Thompson for the geographical area that falls within the scope of their index, so that folktales perceived as similar variants and periodicals are routinely described, when appropriate, by reference to the conventional number and name assigned them in Aarne-Thompson (abbreviated AT or xTh for this purpose). For example, tales of the marriage of a maiden to a supernatural husband, the loss of the husband following her breaking a taboo, and her successful quest to regain him, are labeled AT 425 *The Son-in-Law's Journey*.

The goal of folk narrative research, as nearly all scholars saw it until around the middle of the twentieth century, was to discover the origin, nature, and dissemination of individual tales. Understanding a tale meant grasping its origin, knowledge of it. A typical monographic treatment of an individual tale thus involved the researcher's assembling all extant and extant texts of a tale, comparing their content, and from the evidence inferring their mutual relationships and an etypa form. Carried to its logical extreme, this approach became formalized in the 1920s as the *method géographique* (now known as the *Formalism*) because of the major role that Finnish folklorists had in formulating it. The Finnish School held that the 'ecotypes' of its own unique set of motifs was invented by a narrator as a logical and coherent whole in a particular time and place, after which the rings of a poem or other 'spread out from nation to nation, forming regional types. An 'excavation' to doing a historical-geographic study of a narrative, called the *carte blanche* texts of the tale and assembled as many texts from one tradition as were available. Then she arranged the former chronologically and the latter geographically, whence the label 'historio-geographic'. Analyzed the texts into episodes and motifs, and

or applying certain rules attempted to discern the original form of the tale, its historical or geographical origin, and its path of dissemination. Because nineteenth-century folklorists were usually well trained as philologists, it was natural for them to apply the principles of textual criticism to folktales, as though folktale texts were so many little manuscripts. Many studies of this kind were produced, although the procedure never lacked its detractors.

Eventually the historic-geographic method fell out of fashion, partly because of the criticisms leveled against it but mostly because of a gradual shift of interest among folklorists to other aspects of the folktale, indications of which were already appearing in the 1930s. Diachronic issues gave way to questions about the processes of storytelling, drawing scholarly attention to narrators and addressees, narrative situations, and cultural contexts, to questions about the morphology and structure of narratives, and to questions about the interpretation of tales. Since the early 1970s performance studies have dominated folkloristic approaches to narrative.²

Not only the historic-geographic method but also its principal object of study, the magic tale, fell on hard times. The classic genre of folktale scholars became less available for direct study by European and North American researchers because the more complex genres of oral story vanished from living tradition in many places in the Western world in the course of the twentieth century. In many lands, especially industrialized lands, the magic tale followed the old mythological genres of myth and heroic legend into orally uneventual lands to be known only from the written records that chanced to have been made. Because of the difficulty of locating narrators of magic tales and because of the increased interest in other genres for their own qualities, some scholars of oral narrative turned their attention more and more to the legend, the personal experience narrative, the anecdote, the joke, and the other structurally simpler forms that do continue to thrive among Western peoples.

The shift of scholarly interest from historical reconstruction to an understanding of processes created a bifurcation of folk-narrative texts into historic and living, in which the high esteem previously enjoyed by older texts passed to newer texts. Some researchers even regarded texts from the past, whether found in early literary works, in folkloric publications, or in folklore archives as being isolated for study with modern methods because of the relative poverty of contextual data that attended them, since most of the early collectors of folktales viewed oral narrators as mere reproducers of inherited tradition, showed little interest in the environment of narration and so recorded little contextual information.³ Nevertheless, some archival texts and some narratives found in early written sources do contain contextual data, and some scholars have devised ways of applying the newer methods to older materials.⁴

The Study of Greek and Roman Folk Narratives

From the first the Germans suggested that the study of folktales and the telling of folk stories could be traced back to classical antiquity, citing the Greek geographer Strabo on the use of protreptic and apotrepic tales in the rearing of children. Strabo says that people tell pleasant tales to children in order to spur

them on, and frightening tales of Lamia and Cerberus and other gresses to order to deter them."¹ The Grimms represented folktales as something told by adults to children and so called them either *children's tales* or *children's stories*. One of the many ancient authors who address an Aesopic tale to an adult, or to a child and a woman, in Apuleius's novel who relates the tale of Cupid and Psyche to a young bride. Educated persons, for whom folktales are only a part of their memory from childhood, typically regard them as a kind of story intended exclusively for children rather than as a art form for adult listeners. But, historically speaking, folktales have not been primarily a kind of oral literature for children, for in communities that continue the telling of traditional tales, most raconteurs are adults, and the audiences for their tales consist usually of adults, though it can happen that children are present, and of course there are a number of particular tales that adult tellers relate only to children, just as there are others that children tell one another.² According to us, for an understanding of the telling of tales in antiquity we must look primarily at tales told by adults to other adults.

Part of the continuing confusion concerning the traditional audience for folktales springs from an ambiguity in the use of the term "folk tale" or *Märchen*, which is employed broadly to refer to any kind of traditional narrative that is regarded as essentially fictional such as magic tales, fairy tales, animal tales, fables, and jokes, but is also employed more narrowly to mean only magic tales. To make matters more complicated, in the past many scholars including Stith Thompson used "folk tale" not as a term for a particular oral genre but as an umbrella term for all genres of folk narrative.³ In his study *The Legend of Perseus*, Edwin Sidney Hartland writes: "The classical myth of Perseus belongs to a group of folktales ranking among the far most interesting for the student of the evolution of human thought and human institutions."⁴ Hartland names the Perseus story a "legend" in the title of the work and a "myth" in the text, and he treats myth as a variety of "folk tale." So for Hartland the story of Perseus is at once a myth, legend, and folk tale. The scholarly terms and their kinds of oral story have been developing slowly from vernacular terms during the last two centuries.

Just as the Grimms inaugurated the comparative study of the European folk tale, so also were they the first to explore the evidence for folktales among the ancient Greeks and Romans. In his preface to a translation of the *Flower of the South* published in 1846, Jacob Grimm observed that there must have been innumerable old women tales (pöbelmärchen) in Greece in classical antiquity, citing the tale of Cupid and Psyche and other evidence for the deep roots of the folk tale and in particular for *Kindermärchen* in ancient Greece.⁵ Eleven years after the first important study of an international folk tale together with its ancient counterpart was made by Jacob's brother Wilhelm in an essay on the story of Odysseus and Polyphemos and its analogues, which he read before the Royal Academy of Sciences in Berlin and published in the same year.⁶

Several topics and issues addressed by Wilhelm Grimm in this study recur in subsequent comparative studies of ancient and modern stories. First, Grimm identified the ancient text in question as being a traditional oral narrative after comparing it with other texts whose status as oral texts was known or at least likely. For it is not always apparent whether a particular ancient story is traditional, and even when it is apparent it is not always clear whether the story is oral

texts, and indeed, without comparative tests it may not even be obvious whether a particular text reflects a story.³

Several commentators viewed the problem of the genetic or historical relationship of the oral and literate texts. Arguing from probability, he concluded that "the texts in question were different expressions of a single, extensive tradition, not that they were derived from or, with one possible exception, of one text was reflected in another, and that therefore written texts of the story, including *Itavata*, were reflections of texts from oral tradition, just as were the later texts whose origins were known." And, third, after distinguishing what was constant and what was variable in the tradition, certain drew upon the variables to construct an order to address other questions, which for him were "the meaning of the text and the original meaning of the tale."⁴

Though it is intuitively appealing and certainly simpler to imagine that the earliest text is based on a tradition, the is the source of a number texts, folk narrative scholars have repeatedly observed that this is rarely the case.⁵ A canonized literary text does not even necessarily reflect a developmentally early form of a narrative because narrative change is a function not of time but of particular narrators in particular occasions. Consequently, it is possible for a recent text to represent a relatively conservative line of tradition and for an older text to represent a more innovative line. Indeed, it would be wildly improbable in the case of a traditional oral story if the first published text should also coincide with the earliest verifiable prototype of the tale. Inasmuch as the widespread collection of oral traditions was not undertaken before the nineteenth century, and even so has been carried on unevenly in different lands and at different times, the records of oral tradition that we have are unrepresentative of the international oral tradition of every single period. Being a small sampling of the whole, each record must stand for hundreds or thousands of unrecorded tellings in the career of the oral tale. In any assemblage of narratives of the same folk type, whether recent or old, or both, it is therefore safest to assume that the texts are independent reflections of the tradition, unless particular relationships can actually be demonstrated to be otherwise.

A statement of the texts that I am noticed but did not discuss was that most of them were told as folk tales, whereas the story of Odysseus and Polyphemos in the *Itavata* was told as a legend, that is, it was represented as having a claim to historicity. Although individual oral stories tend to be genre specific, it can happen that a story is encountered at one place and time in one genre and at another place and time in a different genre, indicating that in the course of its transmission, a folk genre has taken place in one line of the tradition. This phenomenon, which is a very subtle by one narrator is a folk tale and by another as a legend or myth, can be termed *genre variance*.⁶ The phenomenon of genre variance previously helped to suggest the notion of the coevolution of genres, an idea that has since been absorbed into a history of the Indo-European origin of the folk tale.⁷

An appreciation of genre variance is important for an understanding of the relationship of ancient and modern tales. For one thing, many stories that in modern times are classified as folk tales are found in ancient societies as legends. This correlation is extensively demonstrated in the present work. I shall return to the question later, but for the moment I observe that a consequence of this difference is that the modern tales generally take place in anonymous localities,

are set in the indeterminate past—once upon a time—and have generic characters who are nameless, in contrast to novel and historical stories such as *Don Quixote* and *Canterbury*, whereas ancient Greek stories both do have specific characters and places in the Greek world, are located at a definite point in the flow of time, and are peopled by allegedly historical characters equipped with sometimes extensive genealogies. Simply put, the difference is between narratives treated as fictional and narratives treated as historical. The generic transcultural conditions how narrators and audiences understand and respond to a narrative, but also affects the structure and content of a narrative. In alleged folk stories or traditions, fabulous elements are often temporally and geographically constrained by geographical and genealogical considerations of which folktales are mostly free.

Modern scholarly surveys of the subject in classical antiquity are usually unsatisfactory because they ignore differences in genre or treat the difference in a vague or confused manner.¹ For example, in a well-known textbook, *The Greek Mythology*, H. I. Rose begins well by distinguishing *mythos* from other genres, observing that other kinds of story were intended to be convincing, but offer something approximating it, whereas “the *Mythos* aims rather at amusement. It accounts for the cause of nothing, it records no historical or semi-historical event. I need not tell the hearers, not only of probability. It is a story, pure and simple, and makes no pretense to being anything else.”² What, however, Rose seriously cites supposed *mythos* in ancient Greece and Italy, what he offers are not *mythos* at all but rather traditional stories, but with few exceptions were treated in antiquity as accounts of historical events.³ They do not therefore qualify as folktales according to Rose’s own definition. For instance, Rose reports a tradition related by Pausanias about the town of Ophiteia. A certain man of Phokas, seeing a serpent near his infant son and thinking the serpent intended to attack the child, threw his javelin, killing both the animal and the baby. When later he perceived that the serpent had actually been guarding the child from a wolf, he buried the two together in gratitude. The town of Ophiteia was named after this very serpent.⁴ This story, connected with the name of a Greek settlement that signifies snake-town, obviously conflicts with Rose’s own definition of folktale, since the Greek story does in fact claim to record a historical event and does venture to account for the odd name of the town. Tenets of this legendary antiquity were surely prompted not by an urge to recount a tale pure and simple, but by someone’s commenting on the strange name of the place, which was probably new to the traveler. Pausanias himself came to hear it. The only claim that the story has to the label of folktale is that essentially the same story is found in modern informed folk tradition, where it is sometimes recounted as a folktale, for which reason it is included by Aarne and Thompson in *The Types of the Folktale*.⁵ But the story reported by Pausanias was not told by the people of Ophiteia as a folktale. Gene variance between ancient and modern stories misleads Rose into seeing as folktales ancient legends that correspond in their plots to narratives, although they are found as folktales.

Classical philologists presently joined in the quest for ancient folktales and for ancient analogues of modern folktales, two categories of story that, as we have seen, have not always been clearly distinguished. Ludwig Friedländer’s

lections in which comparative titles and motifs were found (e.g. *Orion* in No. 141) or to complex and hazy categories which encompassed the remaining other too vaguely ('the dragons' story' for classifying the tales of the Abysmal Magic class, particularly in those of the Unwithered Mother type) or too loosely to the traditions of a particular national category. It is because of this that the scholarship⁴⁰

In the first phase of the comparative study of the class of folktales beginning with the brothers Grimm, philologists turned folklore initiated the study of the international tale, pointing out that parallels to some living folktales and motifs could be found in classical authors. In the second phase, beginning with Friedländer in the 1860s and culminating in the productive second decade of the 1870s, classical scholars tapped into the interdisciplinary study of the folktales, collecting the evidence for folktales, folktales-in-narrative, and oral-story-liking in classical times in an effort to document the presence of these features and to gain a perspective on the phenomenon as a whole. Wilhelm Hildbrandt's discussion of folktales in his *Classical Folklore* (1872), Resch's chapter on 'marchen' in his *Handbook of Greek Mythology* (1878), and Wilhelm Ays's article on 'Marchen' for Pauly-Wissowa (1925) were the last major surveys of the subject produced by classical scholars. The very end of classical times by the folklorist Joseph Bieder in his *Folklore*, forming part of an anti-bourgeois argument (not to say an anti-orientalist argument), and the excellent, more sound survey of Bode and Podvka appeared around the same time.⁴¹

The nineteenth-century discovery of the international migratory tale would have led to a revolution in the understanding of ancient oral story and storytelling, especially to the study of classical mythology. The idea spread here became common that whatever else Greek mythology might be (allegory, confused history, a complement to classical religion, a collection of fairy-propaganda, etc.) a large part of it *could be* considered a negative adaptation of international narratives creatively fitted to Greek ways and intrudely woven together into labyrinthine genealogies and geographical legends that wadded together successive generations as well as neighbouring and disparate regions. It should have become clear that in addition to the relatively few migratory myths appropriated by the Greeks from the international tradition such as the Succession Myth, the Combat Myth, and the Food Myth, many non-mythic narratives in international circulation were borrowed by the Greeks and Romans and made their own.⁴² Every minor study of, say, the Theban legend should have included at least a few keywords pertinent to international folktales to which the core of the story corresponds (e.g. *Clasificación*) did not happen. Instead, in the third phase of comparative studies, in the 1930s and following, classical scholars became increasingly familiar with the scholarly literature on folk narratives, a state of affairs that folklorists matched in their turn as their studies developed into an independent and specialized academic discipline with its own language and scholarly literature.⁴³ Trained now in folklore rather than in philology, folklorists moved not so much and ly amidst Greek and Latin texts as had their classically trained forebears, while classicists for their part found it more difficult to make unguided excursions into folkloric scholarship than had their late nineteenth-century and early twentieth-century predecessors. Typical investigations by classicists during this third phase have

comparison of the tale of Cupid and Psyche with similar folktales (1890) appeared only six years after Grimm's lecture on the Poppermas story, and Friedman's discussion was a pioneering essay on the tale of Cupid and Psyche and other tales of heterosexual classed impurity, one of the appendices to his study of the *Novus Romanus*. Meanwhile, folklore scholars continued to investigate popular tales, some of them having ancient analogues, and occasionally considered evidence for their tale in Greco-Roman antiquity. Most scholarly serious interest in ancient societies was directed at Greek and Roman literature, of course. It was much better known to scholars than were other ancient literatures, and because of comparison with the literary remains of other ancient nations, some of it had survived, but other traditions were not neglected, especially those involving core areas of life that played so important a role in discussion of the origin and dissemination of international tales. The *Märchen* was a sought-after kind of evidence for the folktale and analogues of modern folktales in the literary remains of ancient Israel, Egypt, and Mesopotamia.⁴

The chief motive for early investigators was the identification of analogues to recent folk narratives, especially folktales, in different ancient literatures, regardless of the genres to which individual ancient texts belonged, in order to cast light upon particular passages, or ancient authors, to discover the extent to which international imaginary tales suffused the ancient repertory, and to uncover the role they played in it. In addition, the converted wished to convert the comparisons, for some classical scholars continued to doubt that such apparently particular forms of expression had really existed among the Greeks and Romans. Friedrich Wecker, for example, explained: "Christliness was foreign to the Hellenic spirit, that chadness which constitutes the essence of the German, the Slav, and Persian marchen, in which the bright world of nature and of human society seems to be reflected as in the ever-shen Idren, and which remains the domain of reason and the experience of the sophisticated observer."⁵ However, as Friedrich retorted, before the German romantics turned their attention to the folk, one knew that Germans had marchen, either.⁶ James George Frazer probably spoke for most folktale investigators when he wrote: "It seems not improbable that the element of folktale harks larger in Greek tradition than has commonly been suspected. When the study of folklore is more complete and exact than at present, it may be possible to trace to near sources many elements of popular fiction which contributed to swell the broad and stately tide of ancient literature."⁶

Folk scholars of the ancient folk tale frequently treated tales, incidents, and motifs indiscriminately, failing to distinguish between tales and parts of tales, a confusion noted scholars into many muddy discussions and unfounded conclusions. Naturally it was difficult to compare properly when scholars were unclear what the units of comparison should be. Their problem sprang in part from the common vagueness and in part from the lack of standard systems of reference for the international file. The same vagueness characterized a fairly folk narrative scholarship, but with the advent and use of tale type indices it gradually disappeared among folklorists. Whereas nowadays a folk narrative scholar can classify the class to which a particular text belongs simply by citing the conventional number and catchword in Aarne-Thompson or another register, the early comparativists were obliged either to refer to published col-

and comparative studies of saga tales and their analogues with the aim, not of identifying a single narrative as an international story as such or of contributing to the larger picture of the international taskale in Greek and Roman culture. But, of course, what may be learned to an immediate problem of classical literature, mythology, or history.

Oral Narratives and Oral Narration in Classical Antiquity

In old times, the general words for 'story' or 'narrative' the Greek and Latin vocabulary included terms for several forms of the traditional fictional tale such as the *novel* and *novella*.³² In certain periods, at least, the closest word in ancient Greek to 'tale' or 'narrative' was *mythos* (μῦθος) which, however, could also refer to other kinds of narrative, especially stories containing elements that were anathema by the standards of ordinary life. It could therefore encompass stories ranging from myths of the gods to legends of the heroes to Aesop's fables about animals or plants. For the geographer Strabo in the first century B.C., therefore, the whole apparatus of the Homeric gods with their thunderbolts, aegis, trident, and other divine weapons, were 'myths', so were hero legends such as the labors of Heracles or Theseus, and so were the tales that adults recounted to children, both those told to encourage them and those told to frighten them, such as tales about Lamia, Gorgo, Ephialtes, and Mormonke.³³ By the time of Juvenal the Apostate in the fourth century A.D. it had become a cliché to simply call an entertaining narrative for children "The Latin equivalents of *mythos* were *fabula* and its diminutive *favilla*. According to the author of a rhetorical handbook of the first century B.C., a *fabula* is a story containing matter that is neither true nor probable.³⁴

Classical authors represent both men and women as narrators of *mythoi*, and even adults and children as listeners, although most of the references to tellers are of nurses and old women, whence the expressions "old women's (nurses') tales" which male writers use contemptuously.³⁵ The ancient terms are parallel in etymology, but not quite in meaning to our expression "old wives' tales"

— *wife* = *gynaike* = 'woman', since among us the expression commonly refers not to folk narratives but to folk beliefs. Since ancient nurses (that is, *nannies*) were usually foreign slaves, the role of the nurse in the international transmission of oral tales in antiquity may in fact have been considerable. For Egyptian nurses probably introduced many stories into Greece and Rome, and Greek nurses brought Greek tales to Italy. Because of their low status as women, slaves, and foreigners, educated males held their artistic expressions in low esteem, but certainly tellers of oral tales were not exclusively old women. Rather, men and women probably had specialized audiences, male narrators telling stories mostly to other men, and females telling stories to mixed groups and to children, with a positive correlation between age and storytelling and with additional differences reflecting such factors as education, social standing, and community.³⁶

Ancient sources describe different functions of tale-telling. Among them are education and manipulation (to attempt to illustrate or emphasize a point, to encourage or discourage a certain behavior), management of emotions (to calm fearful children, to console, etc.), pleasure (to entertain, to amuse), pastime (to

divert time during abundant work seen as spinning – and so often – for happy children or adults – as sleep.¹⁷ Among the times beyond the sleeping was after meals, which seems to have also been a usual time for conversation and entertainment, at least for men, and during the winter at fireside.¹⁸ The telling of tales was customary during the Athenian festival of Oschophoria commemorating those Athenian mothers who, according to tradition, suffered a hardship – he encouraged their sons and daughters with tales when they were being asked to tribute to King Mages.¹⁹ In addition to amateur narrators there were also professional storytellers who earned money by performing in public.²⁰

We know something of conventional structures for folktales – corresponding to our “once upon a time” and similar formulae in other languages. In Aristophanes’ *Wasps* the old man Pseudos then starts his tale, a folk tale: “So once there was a mouse and a weasel” and the scholiast comments that this was the customary way to begin a tale, citing: “So there was an old man and an old woman.”²¹ The woman who relates the tale of Cupid and Psyche in Apuleius’s *Latin Lover* begins her narration with a similar simple and ordinary statement: “In certain city there were a king and queen.”²² There were also closing formulae as in the English formula for magic tales: “And they lived happily ever after.” A Greek closing formula for tales told to children was: “The children are saved.”²³ Sungenes such as the above had their own formulae: “Sometimes one can perceive features of an oral style in written compositions, for example, in a preference for paratactic constructions and a focal use of the connective ‘and.’”²⁴

Among the many narratives that have come down to us from antiquity several closely resemble the compact magic tales found in modern oral tradition.²⁵ The closest resemblance occurs in Apuleius’s narrative of Cupid and Psyche which is a reflex of an international tale, although somewhat exaggerated and mythologized (see “Discontented Husband”).²⁶ An ancient story also resembles a modern magic tale of simpler structure, *Hermes and the Woodcutter* in which a supernatural being tests a simple woodcutter and then a dishonest woodcutter (see “Axe Falls into the Stream”). Other magic tales scattered in different authors have struck scholars as possible reminiscences of ancient wonder tales, such as the magic table that provides a banquet whenever its possessor utters the command “Table, set yourself” mentioned in a fragment of a lost Greek comedy.²⁷ So also the magic ring of Ceyx which, when Ceyx turns it a certain way, makes him invisible, and the magic ring of magic rings of various powers wielded for by a character in a dialogue of Lucian.²⁸ And motifs appearing in an extravagant prayer uttered by a wicked woman to an immortal in one of Persius’s satires: “May a king and queen wish him to a son-in-law, may girls chase after him, may whatever he steps upon become a rose.”²⁹ So also the line spoken by a character in Petronius’s *Satyricon* in a scene of the magic tale of the enchanted frog who was really a prince: “So, dear friend who once was a frog, is now a king” (see “Frog King”). And there are other suggestive passages that may possibly be vestiges of ancient magic tales.

If we find very few magic tales as such in classical authors, we do find many ancient legends that closely parallel modern magic tales in their basic program of action: 1) The legend of the Argive hero Perseus and the Ethiopian princess Andromeda, for example, corresponds in an important respect to the modern folktale of the youth who rescues a princess by slaying the dragon to whom she

is being seduced, disposes of another claimant, and weds her (see "Dragon Slayer" 1-3). Similarly, the legend of the Iolkos hero Jason and the Corinthian princess Medea parallels the magic tale of the youth who goes to the dwelling of a magic accomplices seeming impossible tasks with the help of the ogre's daughter, flees with her, and eventually deserts her (see "Carl as Helper" 1-5). The legend for the Athenian hero Theseus and the Cretan princess Ariadne is an older form of the same story (6). According to a report inscribed on a tablet displayed at the healing temple of Asclepius at Epidauros, the god miraculously removes certain talons from the forehead of Pandaros the Thessalian and transfers them to the head of a dishonest man named Echekoros, a story that in modern times is usually told of a rascal who encounters the fairies (see "Cuts of the Little People" 1-7). The legend of the hero Pelops and princess Hippodamia has a later counterpart in the tale of the knight who helped by the grateful ghost of a dead man whom he has proudly injured, wins the hand of a princess in a tournament (see "Bride Won in a Tournament" 1-8). The Argonauts who sail with Jason in search of the Golden Fleece are mirrored by a group of similarly guided heroes in a modern magic tale (9). The legend of the seer Polydorus and the child Croakos parallels the central episode of a magic tale — when the protagonist, started alive with his wife and observing how a snake revives a dead snake, resuscitates his own wife (10). The legend of the labors of Herakles closely resembles the modern tale of the astonishingly strong youth — whom a hostile master assigns a number of physical tasks (11). The legend of Aeneas's new correspondence to the modern tale of the youth who has been made invulnerable except in one place (see "Youth Who Bathed Himself in Blood" 1-12). The legend of the seer Melampus is parallel in its main points to the magic tale of the hero who, having learned the speech of animals, over hears animals saying that a certain house is about to collapse (see "White Serpent's Fleeting" 113). Lastly, the ancient legend recounting how Polykrates miraculously recovers the ring he has discarded is a reflex of an international story that over the years has been told of many different persons. In sum, although very few international magic tales are attested in ancient tradition as magic tales, many are found in the form of legends. To express it more precisely, numerous ancient Greek legends correspond in action but not in genre to modern magic tales.

Among international legends or realistic tales set in the familiar world and focusing largely upon romance, intrigue, or wisdom, recounted by the ancients are: (1) the tale of the father who tells his sons that he has buried a treasure somewhere in their field, inducing them to work the soil;¹ (2) the tale of the father who uses a bundle of twigs to teach his sons a lesson about strength in union;² (3) the tale of the wily Aesop who demonstrates to his master that his most devoted supporter is not his wife but his dog (see "Best Friend, Worst Enemy" 1); (4) the tale that recounts how Aesop is falsely accused to his master and later reinstated;³ (5) the tale of the old man who, when asked why he is planting trees, says he is planting them for the gods (see "Planting for the Next Generation" 1); (6) the tale of the boy who, it is prophesied, will meet his death from a lion, and dies so at an unexpected way, despite all efforts to prevent it;⁴ (7) the tale of the boy whose father dreams he will perish by a lion and who, despite his father's efforts, meets his death from a picture of a lion (another

form of the preceding, to elude and withstand the blows which fate itself will meet three different deaths and actually does so once. I wanted to die!" Among modern international novels the most obvious narrative as legends rather than as if we are on the legend of the kaval, Phaedra for her steps on Hippolytos (see "Potiphar's Wife" – 1), the legend of Aekas, who sacrifices her life for that of her husband, – the legend of Keros, who is a king as a child's king of his pawns (see "Son of the King" – 2), the legend of Oedipus, who kills his father and weds his mother – 3), the legend of the chief Egyptian that who he is himself to the treasure of Pharaoh's pawns (see "Knampsinates" – 14), the legend of how the merchants of the poor loaves are discovered that "Crimes of London" – 15), the legend of the return of Odysseus after a long absence, as a sailors are passing a sword to humanity, see "The coming Husband" and also the legend of Potiphar's wife, who unexpectedly chooses the life of her brother, we that of her husband, see "Brother Oedip" – So a sampling of modern international novels with ancient narratives essentially the same plot reveals that almost all of the ancient stories are presented as novels, in agreement with later tradition, and about half are presented as legends.⁸

Consider briefly other subtypes of the folk tale. The *chortale* or *chortale* is a brief narrative of comic exaggeration such as the story of a man being swallowed, ship and all, by a giant fish, which he lives for a long time, see "Man Swallowed by Fish". With a few exceptions, these ancient analogues of modern international folk tales, in likewise folk tales, whose author may fully present them as true accounts or even say that he himself has experienced just as tellers of folk tales in our day often do. The correspondence between the ancient and modern *chortales* is similar, seen as that of the man who may whose donkey dies just when he has managed to train it not to eat, see "The Tetches Horse" and also the ancient and modern *chortales*, such as that of the country mouse and the city mouse.⁹ Greek and Roman authors regularly present these tales as amusing fictions, not as historical reports.

A though this sample is incomplete, it shows how the ancient parallels to modern international folk tales sometimes agree and sometimes disagree with regard to the genre in which they are expressed. At the simplest end of the narrative continuum, when international folk tales, numskull tales, and animal tales are found in ancient sources, they are nearly always presented in the same genre, as we find them today being recorded in antiquity, respectively as numskull tales, numskull tales, and animal tales. The case is different with ancient analogues to international novels – which is that that the ancient parallels are recorded as fictional and mythological, that is, that are presented as novels and the rest as legends. And the relationship is but not completely mirrored in the case of international fables, which lie at the most complex end of the narrative continuum. The ancient analogues to these tales are rarely, as appear as legends.

What precisely is the essential relationship of international folk tales to legends, and sometimes novels that imply more or less the same plot? Do the Greek hero legends derive from old international folk tales? Or have the hero legends turned into the folk tales of today, as the theory of genre development says?¹⁰ These comparisons of ancient and modern variants of the same story could be

regarding the relationship that when a Greek legend, if an international folktale story, is mapped to a legend derives from the folktale rather than the other way around. It is most important to cover to understand how and *why*. Greek legend might involve a specific special adaptation of a more general story than legends. A Greek folk tale might have developed from the particularized and specific folktale story that legend is. A folktale, owing to its allegiance to geography, history, or genealogy, is generally freer than a legend to be its own story, whereas a folk story or historical tradition is more likely to have undergone creative distortion in the course of adaptation to a new locality, a particular set of traditional values, or a cast of supposed historical characters. In short, legends are more attached to the folk stories. The best explanation for the striking parallelism between ancient legends and modern folktales is that the legends are special adaptations of folk tales, or much off the main stalk of the tradition.

Many stories may have existed in Greece and Italy both as folktale and as legend, as traditional fiction and as traditional story, since the appearance of the same plot in different genres is a fairly usual phenomenon.⁵⁵ Indeed, as in a traditional comic ancient stories did circulate simultaneously in more than one genre, so that genres vary more substantiated for the ancient repertory. For example, the story can be aggressively lustful (matron, the chaste youth who declines her advances, and the woman's subsequent accusation that he made improper advances to her), or detached (her husband both a ancient Greek legend and a story today, when see "Pelopon's Wife" 17). The story of the widow who returns after deceased husband's storm, prepared to follow him in death, but presently is seduced by a soldier to whom she hands over her husband's corpse, is found both as a pure novel among the fables of Phaedrus, where the narrative lacks a definite time and place, time, and person, and as a quasi-legend in the novel of Petronius, where it is represented, though not very insistently, as a true event, but a backdrop in Ephesus in the recent past (see "Matron" 12, 13). The tale of the man who removes a thorn from the paw of a lion, or of whose kindness is later repaid by the lion, is told both as a general folktale without any definite setting, and also as an astonishing historical event that occurred in Rome.⁵⁶ 4) The comic tale of the customer who, when asked by a tavern-keeper how he would use him to eat a's hair, replies, "In silence," is recounted, as a joke, both in an anonymous pater but also as a historical anecdote about King Archelaos of Macedon.⁵⁷

Although some persons surely noticed that certain stories were very similar to one another, they were not likely to have been any more disturbed by this observation than persons are in our own day when they notice parallels of behavior. For some writers in Greece told of the legend of the Sator and the other saint, the prophet Elijah, whereas for others it is about St. Nikolaos (see "Sator" and the Q. 1) but the improbability of both saints having had the same unusual experience does not deter Greek narrators of the present day from transmitting the story. In a fragment of papyrus dating to the second century B.C., an unknown Greek author declares that a statement made on one occasion by one person is sometimes given credited later to another person. For example, the actor says two women were playing game to a child, each a leg, and the child was born from birth to it, and a certain arbiter ordered the child be cut in two, and one half given to each woman, the arbiter's so utter was

originally attributed to a certain mythical subject, it has been found to be either non-see (Judgment of Solomon). The common Greek view implies the fact that tales migrate and are adopted by different sets of persons.

Were the ancient oral narratives from which these legends grew developed from magic tales in the modern sense? And they corresponded closely to modern magic tales in their sequence of incidents, certainly, but whether they also corresponded in atmosphere, in sentimental features, and in other attributes is less certain.¹ Modern European magic tales are typically set in the timeless past and in a wondrous world of such time-recessed kingdoms. Their protagonists are either nameless, bear only common names (Jack, Jack and Jill, or have ad hoc names that are unique (Gordale) for tales as in White Little Red Riding Hood; and the tale features a fantastic subject-matter: goblins, trolls, dragons, etc., and various kinds of persons, e.g., those who are in possession of supernatural objects. Although none of the narrative materials from antiquity matches this description exactly, Apuleius in his parable of Cupid and Psyche does create essentially the same time-spatial world of unreality that often suffuses magic tales and in every case. If enough tales not tested in ancient sources, it is likely that there were others. But the ancient wonder tales probably differed from their later counterparts in some other ways, such as in assigning to deities certain roles, not later magic tales give to certain supernatural beings or to other characters. Thus we find Charon as an attendant deity in the tale of Cupid and Psyche, Hermes as donor of the tale of Hermes and the Woodcutter, and the gods Ba and Anubis in the Egyptian tale of Two Brothers. A fitting role for the god of the unexpected, and Hermes may then have played the role of deity, as he actually does in Homer's *Odyssey*, when he provides Odysseus with a magic plant to assure the hero's success in his forthcoming dealings with Kirke.² Several of Athena's actions in the same epic on behalf of Telemachos and Odysseus — she saves him, appears when the hero is in need and facilitates his mission, the task, some times after a year of testing him — are also reminiscent of magical motifs. Jason's divine foster father Herakles is a major role in the Jason legend. Disguised as a old woman in order to assist him, she is kindly carried across a flowing river by Jason as he makes his way toward Ioikos and his eventual task.³ So the pagan gods may have been characters in ancient magic tales. If so, they did not survive the onsets of later narratives and their audiences to the universalistic religions.

The magic tale was a nonhistorical genre and nonfictional genre of traditional story as well presented in ancient literature for its own sake since ancient authors as a rule did not regard purely traditional narratives as meriting literary treatment, whether traditional or original. That is presumably why we find so little direct evidence for the magic tale in ancient authors. As a genre, moreover, the magic tale may have been especially popular among the poor and uncultured, expressing the fantasies of the nonliterate powerless, as we know it has done in certain later times and places — so, too, ancient authors would have regarded such tales as meriting their attention. Certainly this is the attitude toward the wonder tale that characterized Aeschylus and Euripides authors during the ensuing five centuries. When Apuleius composes his novel's centerpiece, the tale of Cupid and Psyche, he does not record that he even saw it as a lovely tale of fantasy but places it in the mouth of a lowly character, an old

slave woman who is drunken and a little crazy.⁴⁰ Apuleius himself does not take responsibility for narrating the tale.

Among ancient fables, there are specifically for children's use to which in the second century Aristides and Tertullian each allude. Aristides says that in a certain children's sleep nurses told them about a certain sea that is sweet and that flows into a river; river nurses and other such sepothics and Tertullian says that, concerning a view of a certain author to the nonsense of children according to which fishes grow on trees and apples are produced at sea (see *Topic, Folly Land*).⁴¹ Another time a story represented as a tale for children is related by one of the sages in Plutarch's *De moribus et senectute*.⁴² Sometimes, describing his tale as one that his daughter told her brother, says that he once "Maia" asked her mother how save for a child fit to her mean sentiments. But her mother asked how she could do so, since sometimes she sees things that are sometimes crescent shaped, and sometimes gibbous. Kleoboulus applies the treacherous analogy to the current topic of food. It discusses, arguing that some things cannot read, be measured because they change. We are probably intended to imagine that Kleoboulus had overheard his daughter recounting the tale to her younger brother, if that is so, the tale could be told either to mislead or to illustrate a point. Featuring as it does female characters and women's work, it was likely to have been transmitted mostly by females.

Authors also allude to *fabulae* that are unknown to us, or at least not entirely known, as when Horace mentions a child's being removed alive from a belly and a woman who had just died on an incident that is reminiscent of the conclusion of the Grimm's version of Little Red Riding Hood, in which the heroine is rescued from the belly of the wolf.⁴³ The *Lam* appears as a topos in both adult and children's narratives, and in the latter she resembles the witches and the magicians of later times. Intriguingly, Tertullian alludes to "the fables of Aeneas and the games of the sun" as the sort of tale a nurse might tell a child who is sleeping or falling asleep, images that faintly resemble the wonder tales in which a maiden, imprisoned by a witch in a tower, lets her hair hang out of the tower as a means to let it us from the tale of Rapunzel.⁴⁴

Some authors, especially in Hellenistic antiquity, mention as tales for children stories that other persons, at least in earlier times, regarded as historical traditions concerning legends and heroes or gods. For Cicero the legend of Castor and Pollux engendering hate is an instance of a *fabulae* or old woman's tale.⁴⁵ And in the third century of our era, Pausanias writes, "You have perhaps heard from a nurse how Theseus mistreated Ariadne by deserting her on the island and then is she slept. Nurses are skilled at such things and shed tears over them." (4.1.1).⁴⁶ Similarly, a *fabula* in the fourth century A.D. refers to the story of Apuleius and Daphne as a children's tale.⁴⁷ While this state of affairs reflects the decline in credence and esteem accorded the old myths and legends especially by educated persons and by Christians, it may also be the case that some myths and legends had always been regarded as suitable for children as well as for adults, with different emphases given to the telling depending upon the audience and the occasion, just as in the different uses to which Kleoboulus's daughter and Kleoboulus himself each put the tale of the Moon's request for clothes, in fact. Pausanias's exhortation to Timotheus to avoid "the vile tales of old women" makes more sense if their repertoires included not only light tales but

also mythological narratives, and one may speculate that the presence of strong women in Greek mythology is owed in part to the fact that such stories were transmitted by women of little power. The manner in which male authors, especially after the Hellenistic period, often distance themselves from mythological traditions indicates that in the realm of myth and heroic legend the learned and popular cultures were increasingly converging.

The Present Work

This book deals with international oral narratives in ancient Greek and Latin literature: narratives that in light of their longevity must rank among the world's most successful stories.

For the present purposes, ancient Greek and Latin literature includes compositions written in Greek and Latin from the beginning of Greek literature in the eighth century b.c. until the closing of the pagan temples and the establishment of the Olympic Games around a.d. 400, including of course the essays of Byzantine scholars who preserve earlier material. Writings in these two languages reflect more ethnic diversity than is commonly thought by non-specialists in the field: for many Greek authors did not come from Greece, nor did all Latin authors come from Italy. The first language of Lucian, for example, was probably Aramaic; Augustine was born in what is now Algeria; the Senecas came from Spain; Pomponius Trogus was a Gaul; Thucydides was a Thracian who wrote in Latin; Babrius was evidently a Hellenized Roman who wrote in Greek; and so on. This book includes within its scope all ancient works in Greek and Latin, regardless of the national origin of their authors and regardless of whether the compositions are originals or translations such as the Hebrew Bible, which by the second century b.c. Jewish scholars had translated into Greek for the convenience of Greek-speaking Jews. Indeed, in many Jewish compositions it is difficult to discern whether a work was composed originally in Greek or translated from an earlier Semitic text that no longer survives. Some of the ancient narratives treated in this book therefore probably never circulated orally among Greeks or Romans, but not even truly Greek and Roman stories were distributed throughout the classical world with perfect consistency, since it is not the nature of oral story to do so: rather, some will have circulated among Greeks but not Romans, some only among inhabitants of a particular region, some primarily among females, some among older persons, and others among the practitioners of a particular occupation such as soldiering. However, our evidence for conduits of transmission of individual ancient oral stories is usually scanty.

No one knows how many international tales are found in Greek and Roman literature, for no exhaustive catalogue of international stories exists, and the published indices of the oral tales of different geographic regions are only rare and inconsistent references to ancient texts. In any case the aim of the present work is to be representative rather than exhaustive. Included here are about one hundred essays on tales and motifs from the international repertory for which there are clear or suggestive analogues in classical literature. They reflect the variety of ancient oral narrative folklore, including the novel, the novelesque, the folk tale, the joke, the riddle, and so on, legend, including the

er, legend and fairy kinds of legend as well as an anecdote and motif as well as an extended or grafted written expression in which ancient authors employed motifs, characters, types, philosophy, novel, essay, handbook, scientific treatise, etc. I lack mostly when it comes to treatment of, e.g., some entries on folk motifs, especially of Scandinavian folk motifs, e.g. *Cinderella* or *motif* (for example, *Cinderella After a Slave*) when the interest that the material holds for the current repository justifies them in English. I do not see if only stories in which the parallelism between the ancient and the modern texts is obvious but readers of *Index* of *Index* must be demonstrated. I arrange the entries alphabetically, applying a strict rule or less the catchwords devised by Aarne. I do not refer to the logic of international folktales, but omitting the initial *Index* and adding in most cases a reference to a corresponding ancient story, such as "Homcoming Husband" or *Odysseus*. For the few stories and motifs assessed here, I am not afraid to borrow titles from Aarne's *Index* or Thompson's *Motifs of Folk Literature* or I supply them myself.

Since Aarne Thompson's *Index of Folktales* plays an important role in the present work, providing relevant and biographical information on individual entries, I will be helpful for the reader to understand the scope, nature, and intentions of the index as well as some of its shortcomings. Designed for the professional folk narrative scholar rather than for the casual browser, the work since particularly user friendly especially in its most recent edition, in which Thompson assumes that his readers are acquainted with the successive editions of the index. So it is best approached historically.¹⁶

At Aarne Thompson's *Index of Folktales* was a time when the interest in collecting oral narratives was tending to be archives in different European lands to form with unpublished texts. Although comparative studies were the order of the day, it was difficult for comparatists to locate tales of a particular type in unpublished collections, since every archive had its own system of arrangement and classification, as did every scholar. An international scholarly organization, *Folklore Research Federation des Folkloristes* (*Folkloristen-Forscherverband*), had recently been founded, and among its priorities was to make folk materials from different lands more easily available to scholars and to publish catalogues of collections. Aarne's original index, issued in 1910 as *FF Communications*, no. 3, was intended to serve both as a practical listing of living folktales and also if the index should be generally adopted, as a system of arrangement that would facilitate the retrieval of texts for comparative study. Aarne catalogued around 550 types but numbered them from 1 to 900 in order to leave numbers open for subsequent expansion, for he knew well that his index was not complete, being based upon the Finnish collections, the most extensive, and the tales of the Brothers Grimm, thus being limited mostly to types that were found in northern and eastern European collections.

Aarne treated two kinds of tale in special ways. First, he differentiated subtypes by the addition of letters. For example, Type 313 was distinguished as Type 313A (standard form), Type 313B (standard form plus a particular introductory episode), and Type 313C (standard form plus a particular concluding

since collecting and surveying have taken place universally and globally in oral tradition area and because collecting did not coincide with the publication of the index.

Although the usefulness of the Aarne-Thompson index is obvious enough, it is nonetheless not a perfect instrument, and some of its drawbacks should be mentioned. First, it does not give a complete listing of international stories partly because it is based only on folktales, partly because it relies on incomplete data (it cannot list tales that collectors have failed to collect or that have been available in publications and archives), partly because it does not include all known tales that fall within its scope (for example, obscure narratives are often misrepresented), and partly because it excludes as a matter of policy oral stories that did not survive into the nineteenth century. Second, it previously included a small number of tale types that are attested only in one country and therefore may not prove to be international. Third, classification of illustrative texts is sporadic and unreliable. Fourth, the inclusion and the description of some types are due to accidental factors such as the chance prominence of the tales published by the Germans. Some of these drawbacks are, finally, of the sort that in theory characterize a complex typology or a bibliographic index of any kind, whereas others are serious defects. Although the work is not a perfect instrument, it has no real competitor, and as a practical listing of international tales found in oral tradition it is a welcome, if sometimes a soot-exasperating, aid to the scholar.

The first aim of the articles in the present work is to connect particular international oral narratives to particular classical stories. The identification of such tales in ancient literature is a more difficult enterprise than it may appear to be. Naturally, it requires of the investigator a familiarity with both a classical literature and international tales. Unlike tales collected in the field or found in published compilations, however, most story texts from antiquity do not appear straightforwardly in collections as such, although we do possess some ancient collections of myths, legends, anecdotes, fables, jokes, and the like but are found scattered throughout literature of every kind, including epic, tragedy, comedy, lyric poetry, philosophy, theology, history, travelers' reports, geography, essays, biography or story, romance, and inscriptions. Stories in ancient literature are not always readily identifiable as stories, let alone as traditional stories or international stories, since the texts are found in works intended for a variety of purposes, none of them having to do with the study of oral stories. In some cases the entire evidence for a story rests on a casual allusion or on a proverb, implying that the story was familiar despite the very negative trace it has left in surviving literature.

Another challenge for the researcher is the fact that resemblances between ancient and modern stories of the same narrative type are not always obvious. There are, of course, certain kinds of narrative change that are likely to be observed in any collection of tales of the same type, changes that narrators make deliberately or inadvertently in the course of retelling stories. They have been described by researchers.¹⁰ In addition, differences between the ancient and modern texts can reflect such variables as culture, genre, medium of expression, and occasion of transmission.

Most instances of correspondences between ancient and modern texts fall into one of three categories. (1) *Parallel*. The ancient texts and the international texts are generally similar to each other in regard to structure and content. A striking example corresponding to this kind is more often found in the case of shorter narratives; there are examples as well among more complex stories such as (1) *Odyssey* and (2) *Apophemos* (see, e.g., Blanded 1-12) *Fatal*. An ancient story corresponds to modern appearing in a modern tale but not to a whole text. For example, the core legend of Kikuyu is parallel to the final portion of the Swedish *Canterbury* (parallel to the whole text and the marriage of the heroine to the prince see "Cinderella") but corresponds to nothing corresponding to a modern story of the same kind. (2) *Partial*. The ancient texts show considerable but inconsistent parallels in some elements corresponding in both content and structure, some corresponding in both content but not in content, and others showing no apparent connection at all. An example is the legend of the Mermaid daughter of Udder (see "Mermaid's Child" and "Mermaid"). The ancient text and the international tradition resemble each other structurally in that they display a similar sequence of action. Although they are dissimilar on the surface. The legend of the castoreo (hard) illustrates this phenomenon (see "Youth Who Watched Himself in Blood" and "Altruistic Behavior"). An ancient statement probably or fragment implies an acquaintance with the international tale which is known to us fully only from later sources. Thus the Greek proverb "The man arriving the beam" appears to refer to a particular narrative tale (see "The Trickster of Crosswise" and "Aristotle"). The ancient narrative shows a number of semantic and simple resemblance to a familiar oral tale and may be a development of an early form of the type. For example, ancient representations of the dead crying, the living not to weep, or them are reminiscent of later, more complex narratives on this theme (see "Dead Child's Friendly Return"). When the parallelism between a particular text and a particular tale type is partial, intermittent, or otherwise uncertain, I do not indicate the weak correspondence by enclosing the class that is in parentheses, such as "AT 830a, *The Boastful Deer Slayer*," I employ this convention to the present work, as in the conclusion of the entry "Boastful Deer Slayer."

When the correspondences between ancient and later traditions of a story are not obvious, or when the story is complex, I list their shared features in order to make the parallelism explicit. Lists of this sort that are found here and there in the scholarly literature are frequently unsystematic and inconsistent in that they may abstract only the most obvious correspondences, which is an undesirable of the comparative method, or may compare different orders of things which is an abuse of the comparative method. In contrast I give extensive comparisons of narrative action usually ordered according to the sequence in which the action appears in the narratives. The object is to make the clearest possible case as to which to base inferences concerning the historical relationships of narratives. In addition I hope to demonstrate that typology possesses more value for the understanding of classical mythology than is generally recognized. For it enables researchers to reach conclusions about certain aspects of traditional narratives with something approaching objectivity, whereas the conventional approaches often involve the piling of guesswork upon guess-

work. So this book is intended as an argument for a greater use of comparative and typological techniques.¹⁷

The second aim of the essays is to characterize the narrative traditions to which the tale types belong in order to compare them on such issues as the larger tradition with regard to features such as structure, content, and figures. For some tale types the primary and secondary literature is abundant, whereas for other types no studies whatsoever exist, in which case the generalizations must be regarded as tentative. The scholarly literature especially the older literature has often concerned itself principally with reconstructing the story of individual stories in oral tradition, a subject upon which many conclusions but little certainty has been reached over the years, while it has paid less attention to the texts themselves as stories. Regarding this emphasis I treat the narratives first and foremost as stories, and I conjecture little about the country and period in which the different stories may have arisen, their presumed paths of dissemination among nations, or the succession of changes in content that have undergone in the course of their journeys through space and time. For while I hope to get a sense of the cultural origins of stories but the stories themselves as we have them, their structure and content. Their presence in ancient societies as cultural artifacts, their use as a library to ancient authors as works of verbal art that received deployment in different oral and literary contexts, and when it is the case their Hellenization and Romanization. The juxtaposition of narratives belonging to the same family is in itself a cognitively and aesthetically pleasurable experience for the investigator, revealing creative surprises that emerge when clusters of similar narrative ideas are shaped in unpredictable ways by different narrators in different societies and times, each text lending insight into a neighboring formulation.¹⁸

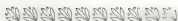
17. Despite their claims, the Grimms produced quite a few of the folk tales they collected, since they took many tales from literary sources, combined different versions of a tale in order to make a more satisfactory one, and rewrote existing versions so that they could be more appropriate to folk style (Bl. 44–9, 80; Cozzolino 196–225, 229; Dettighmeier 386; see further EM 6: 7, 145; McGahey 189; Kamenetsky 380). Richard Jackson, in his comments, points out that over the years folk tale collectors tended to choose from among more and more truth. Most collectors have modified the texts they published in order to make them more readable and commercially acceptable, or they have used them as raw material for literary treatment. But a rather different game is at work in the following other tale 364.

2. Grimm 1966: 7. Although F. Schlegel (1833: 146) sees in the Grimms' preface to *Der Dänische Sagen* the first scholarly attempt at genre analysis, the distinction is made appears a somewhat casually in the preface to the first of the Grimms' titles, moreover. F. Heider, following C. G. Heyne, has previously divided the sources of Greek mythology in a triad, in three classes corresponding approximately to myth, legend, and folk tale (1969: 36). On the popularization of genres in a general, diachronic, and regional use among folk narrative scholars, see Basant 369, 371, 381; Stalder 55–56; Basant 1968/69–88 and 1996, and more generally EM 5: 44–76. European and American folklorists have principally been concerned with oral narrative, and captured it in the belief that there is a basic distinction between straightforward heroic and folk tales on the one hand and for the purpose of entertainment or illustrating a moral point that is what folktales will have come to embody, and that folk stories are characterized by historical events, by

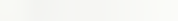
116. One could perhaps add a sentence concerning the M_n and M_w molecular weights to make it more clear that the different α values are not due to differences in the toluene flow. See, e.g., Schrempp 1992a, b.

117. See further Hansen 1997b.

118. Cf. Schrempp 1992:5–6.



The Tales



Apprentice and Ghost 45 Eukrates and the Automaton

A sorcerer's apprentice (servant) reads a verse aloud from the forbidden book belonging to his master and thereby evokes a goblin, devil, etc., which he is unable to make disappear again. When finally the sorcerer comes and utters the proper formula, the troublesome spirit disappears.

This Little story of near disaster is AT 325: *Apprentice and ghost*, which Aarne-Thompson classifies among tales of supernatural adversaries.

In a narrative evidently from Yorkshire, there once was a learned man living in the north country who knew all the intricacies of the world and all the mysteries of the universe. He possessed a book bound in black calf that he kept locked with an iron key, and this book contained the secrets of the spiritual world. The master had a foolish boy as his servant, who was not allowed to look into the black book. One day the master was gone, and the curious servant went into his chamber. The master had forgotten to lock his book, so that the boy opened it, put his finger on a line, and read it aloud. Suddenly the room became darkened, there was a clap of thunder, and the Evil One stood before him, saying, "Set me a task." The boy gave him the only task he could think of, which was to water a pot of geraniums. The spirit instantly left the room and returned with a barrel of water, which he poured over the pot. This he did repeatedly, so that the floor of the room was filling up with water. The boy said that was enough, but the spirit paid no attention. The water had now reached his chest, and all Yorkshire would have drowned if the master had not suddenly remembered that he had neglected to lock his book, returned home, and uttered the words that cast Beelzebub back to where he had come from.¹

In a tale from Devonshire first published in 1850, the vicar of a certain parish was a student of sorcery and possessed many books on the subject. One day, while he was away conducting a service in another village, one of his servants found a book lying open in the vicar's study and began reading it aloud. The sky darkened, a storm arose, and the door opened. In walked black men and a

book at her side, presently began to increase in size, becoming as large as a pullock. At this moment the vicar abruptly broke off his sermon and rushed home. When he arrived he found the hen to be as tall as the ceiling. He cast down some stones to distract the creature, and then reversed the spell.¹⁷

The same core elements in *Agnaticead* or *Agst* is attested elsewhere in northern and central European folktales of migratory legends. Reidar Christiansen lists a story from the oral tradition of Norway in which a certain person owns the black book which he keeps hidden. One day however he is away and sends his assistant to do it. The inexperienced person taking into the book happens to summon the devil, and since he has given him a task, assigns him a difficult or impossible job such as to build a rope out of sand. Presently the owner of the book returns and exorcises the devil, though sometimes traces of the devil's activity can still be seen in the region. Christiansen labels the legend *Inexperienced Use of the Black Book*.¹⁸

The tale of *The Magic Milk Pot* (AT 563) features a magic pot or milk instead of a sorcerer turning hen, but otherwise the principal events are essentially those of *Agnaticead* or *Agst* and *Inexperienced Use of the Black Book*. In this tale a magic pot comes into the possession of a woman inexperienced in magic who commands the pot to produce porridge, but since she does not know how to command it to stop, the pot fills the house with porridge until finally the owner of the pot returns and stops it. Of the magic object's name that grounds meal, or sat endless until commanded to stop. Thus, in a folk tale collected by the brothers Grimm from Dürthen in 1813, a poor girl and her mother lived alone and had nothing to eat. The girl met an old woman in the forest who gave her a pot. All she had to do was to say "Pot, cook," and the pot would produce milk porridge, and when she said "Pot, stop," it would stop cooking. The girl brought the pot home with her, and thereafter she and her mother had all the porridge they wanted. One day when the girl was away, the mother said "Pot, cook." After she had her meal of porridge, she wanted the pot to stop producing porridge, but since she did not know the correct command it continued to cook, filling the house with porridge, and soon nearly every house in the town was filled with porridge. At that moment the girl returned, uttered the proper command, and it stopped. But people had to eat their way back into town.¹⁹

Eukrates and the Automaton

The earliest attestation of this story, as Grimm perceived,²⁰ is in Lucian's *The Lover of Lies*, a dialogue about the telling of incredible stories. A certain Eukrates says he will relate a true incident from his own experience, not something he has heard. In his youth his father sent him to Egypt as part of his education. Once he was sailing up to Koptos to see a certain sight when he made the acquaintance of a fellow passenger, a temple scribe from Memphis named Pankrates, a man of amazing wisdom and learning in things Egyptian. People said he had spent twenty-three years underground in a sanctuary where he was instructed in magic by Isis. Pankrates performed all sorts of wonders whenever the boat was at anchor, such as riding upon crocodiles and swimming with wild animals, which amazed upon him. Eukrates recognized that Pankrates was a true man, after a while they became companions, and Pankrates shared some se-

crets with Eukrates. Eventually the two manipulate and drink the poison, but the servants in Memphis have a trick waiting, assuring Eukrates that they will not acknowledge what happened. And now we have a typical setting for the magic at an inn. Pankrates would take a drink or a broken mirror or a pestle out of a jar on it and say a spell, wait a little while, it works, and appeared never to say to be a water carrier, drawing water for men, cooking, for slaves, preparing meals, and in general waiting upon them. When Pankrates was harassed with a servant, he would say another spell, and it would even transform it a pestle again.

Since Pankrates would not share his own secret with any, however Eukrates concealed himself in a dark place and overheard Pankrates utter his three, which is a spell carrying a pestle into a servant. The following day when Pankrates was out, Eukrates took the pestle, dressed it in clothes, attended the slaves, and used it to carry water. After it had filled an amphora with water, Eukrates had to stop carrying water and become a pestle again, but it kept on carrying it, moving and filling the house with it, so that Eukrates became desperate. He cut the pestle into two with an axe, but the result was that now there were five servants carrying water. Presently Pankrates returned, perceived what had happened, turned the creatures into wood again and departed, never seeing Eukrates again.

Lucian's narrative brings together a young Greek student on an educational trip in an ancient and exotic land and an accomplished Egyptian sorcerer steeped in occult learning. As in later texts, complete power over the human thing resides in the knowledge of two magic formulas: one to initiate supernatural action, and the other to terminate it, or what Harry Beckford's *Quares* only the former.⁸ The supernatural agent in Lucian's story – the pestle that becomes a humanoid servant, resembling both elements of the modern story, *The Magic Mirror* in that the agent is an ordinary object like a pot or a mill, and *Apprentice and Ghost* and *The Sorcerer's Apprentice* in that it also is a supernatural being like a ghost or devil. The problem encountered by the sorcerer's apprentice in the Greek story is exactly that of the sorcerer's servant in the Yorkshire tale: the production of a water carrier who pours water endlessly and cannot be stopped, a simple service that is useful in moderation but becomes nightmarish in excess, like the ceaseless production of porridge.

In all these texts, regardless of type or genre, if a magic object, magic formula, or comes into the hands of an inexperienced person, who without your unwittingly utters a command for a particular supernatural action to begin. Once the action has begun, it is the hapless person's, it is less to stop it. At the last moment, however, for the magician who wins the formula, and only by uttering the proper formula puts a stop to the action. The modern story, so well attested in oral tradition, and Lucian's narrative of Eukrates must draw upon the oral story in one of its ancient forms. There is no need to wonder, as does Bompain, whether the story of the sorcerer's apprentice is the product of Lucian's imagination.⁹

As in some modern texts, it is the protagonist's excessive curiosity about forbidden matters that leads to a crisis beyond his competence to solve. In this respect the hero resembles the wizard of magic as Lucian in a story known in two ancient novels, Pseudo-Lucian's *Lucius* and Apuleius's *Metamorphoses*. After secretly watching a Thessalian witch turn herself into a bird, Lucian

has no stage to experience the same transformation, but in slavishly applying the wrong magical formula to his body, he was transformed not into a bird but into an ass. In the story of the ass the problem is not the protagonist's lack of knowledge concerning the means of disenchantment and therefore the solution is not a timely arrival of the witch, the antidote as his accomplice informs him immediately is merely to eat some roses – rather the hero's problem is how to put his knowledge into practice, for one obstacle after another delays his gaining access to roses and so bringing about the desired retransformation.¹

Lucian tells the story of the young Eukrates into the mouth of Eukrates himself who presents the story as something that actually happened to him in his youth. That is, the story is framed as a personal experience narrative. Eukrates is now an old man in the company of other mostly credulous old men. His story excited Eukrates is asked by Demomachos whether he still knows how to turn a pestle into a human being, and Eukrates replies that he does, though he still cannot change a water carrier back into a pestle again. The thoroughly skeptical Lucian rebukes him for spinning such tales and filling the minds of the young with them.²

1. At 325^a *Συμμοχάου Κασσι* BP 2: 438–440 ML 1022 *επιπεπαισμένη ελεφάντις* of the Binkley text (C) *επιπεπαισμένη* 436–16. Ashman type 338^a Hayes 1997: 62–73.

1 Briggs (1970–71) A1 41–412.

2 Briggs (1970–71) B2 622.

3 For a more detailed account see Lucian, *True Tales* 1.10, a list of impossible tasks to keep a man's spirit occupied, see *Carrying Water in a Snake* (Cicero to C. in *Seneca* and *Making a Rope of Sand*.)

4 *Libri de magia* 35–36 ML 1011 *magica magica Use of the Black Book*. For a study of British and American versions of the legend see Hayes 1997: 59–73.

5 Grimm 103.

6 BP 2: 438.

7 *Lucian Lover of Lies* 34–36.

8 As Volz (Stein 1963) 5. To point out Eukrates' magic corresponds to some real magic and not real Egyptian magic, papyrus in which the magician obtains a supernatural helper, a *magician* in the 10th or 11th century, who instructs the magician how to summon a familiar spirit, put him to work, and how to dismiss him. "Whenever you want to do something just at his name, etc. the air and say 'Come' and you will see him indeed he will be standing nearby. Say to him 'Do this task' and he will do immediately. When you finish the work say 'Go' and you want anything else? or I am in a hurry to go say 'Go' do not give an immediate task, or him say to him 'Go, say' and he will depart" (Preisendanz 1 10–13, no. 1 180–186).

9 1958 605.

10 *On Magic* 1.17 *magica magica* international tries of magic and transformation see Scobie 1983.

11 *Lucian Lover of Lies* 36–37.

Asking the Large Fish → Philoxenos the Poet

At a meal the host serves the small fish to the guest but reserves the large fish for himself, either secretly or openly. Perceiving this, the guest puts one of the small fish to his ear and, when asked what he is doing, explains that

he asked the fish a question but that the fish replied it was too young to possess the requisite information, saying that the guest should rather ask the larger fish. Thereupon the host gives the guest the large fish.

This comic tale of trickery is AT 1567C, *Asking the Large Fish*.

In an anecdote about the legendary Master Jone Hojo Naotada, the host's mother one day was cooking eel and small fish, and the host observed her through a hole in the door. The mother proposed to her son what they hide the big fishes under the bed and place the small ones at the table for their meal after their son had departed; they would fetch the big ones and eat them. So the little fish were served. During the meal the son picked one up and held it to his ear. His father asked him what he was doing. He said he was questioning it. "About what?" asked the father. "I wanted to learn from it what kind of food it was that swallowed 'omah' (said and answered) – do I know. Under the bed there are larger fish. Yes, I have to ask them.".

More commonly the opposing characters in the tale are defined not as parents and son, but as the master of a house and an unrequited but relatively humble person such as a beggar. Generally all the fish are on the table and viewed by everyone, so that the clever protagonist triumphs not by revealing his awareness of the existence of the larger fish but by embarrassing or amusing his host and soon inducing the man actually to give him the larger fish. Thus, in a French narrative a farmer in Morvan named Caspard went to his landlord's house to pay a rent. The landlord, who at the time was entertaining several friends, invited Caspard in with the intent of subtly mocking him in front of his companions. But Caspard soon extracted from the landlord an invitation to join their meal. When it was brought in, the landlord served his tenant the smallest fish. The farmer picked them up one after another, held them to his ear, put them down, and shook his head. The landlord asked why he was putting the fish to his ear; the farmer replied that he was asking them for news of his uncle, who had drowned three years previously, but the fish said they were too young and had not been born yet. Thereupon the landlord, asking Caspard if he wanted to consult the big fish, handed him a carp. The tale concludes with the farmer departing his landlord one more time before departing with the landlord's sum. After he had given the landlord's guests laughed at it, Caspard, but of it at rest. In this text, *Asking the Large Fish* appears as the central incident in an implicit match of wits between a landlord and a tenant, in which the clever underling gets the better of his master.

The Poet Philoxenos as Guest

In the course of a discussion on prominent gourmands, the comic writer Athenaeus records an anecdote taken from the peripatetic philosopher Theaetetus, about the poet Philoxenos, who had a passion for fish. Philoxenos was dining at the court of Dionysius I at Syracuse and finding that a large mullet had been set before Dionysius and a small one before himself, he took the mullet in his hands and held it to his ear. When Dionysius asked him why he was doing that, Philoxenos replied that he was composing a poem on carps and wanted to ask the mullet some things about Nereus, the mullet, he said, had answered that it had been caught too young to join Nereus's company, but the fish, being so

ears as though it has already heard on a previous occasion, although no person says. The same proverb is found in the paronomastic collection of Zenobios's contemporary, Diogenianos, and the scholiast: "A donkey wiggling its ears."²

The form of this narrative is that of the fable proverb, or *sofía fabla*. As in a fable is extremely short, it is also *sofía* (soable) in that proverb form is structured as a narration of a past event in form of proverbs that is "widely current and Western Asia in ancient and medieval times." As one place example of this form of proverb is "Curiosity killed the cat." The most famous example, of course, of a fable proverb is that of the mountain labor. Diogenianos gives it in his collection of proverbs as "A mountain was taken and then gave birth to a mouse," explaining that it refers to disappointed expectations.³ Phaeoiras, stretching the mountain story to two and a half centuries, includes it in his collection of Aesopic fables. So Diogenianos classifies the mountain labor as a proverb while Phaeoiras identifies the same material as a fable.

The fable proverb of the donkey that wiggles its ears when it is addressed seems to have been well known in the second century, when Zenobios and Diogenianos compiled their collections. For we find apparent uses elsewhere in other works of the time. In his book on *the Notion of Fiction*, Gauthier explains that persons who are greatly about learning must really work it, and that is for such persons that he hopes his own book will be useful. "They will only believe in number. For other people my treatise will be superfluous like a person telling a tale to a donkey."⁴ The *Alison*, which cites only the tale event and not the donkey, emphasizes the futility of giving information to those who cannot understand it rather than the incompetency of the audience. Gauthier deduces the tale to wiggling in another passage, this time focusing instead upon the listener. Several men were engaged in a discussion about defining verbs, and each time that one doctressant offered a definition, the narrator called attention to her meanings. The word that the preferred definition did not take into account found a better mother asked what a dog was. When one of the doctressants replied that it was an animal with four legs that barked, the speaker asked whether dog in the sense of sea dog (that is, shark) was a sea animal with four legs that barked, whether dog in the sense of the dog star was, and whether dog in the sense of the facial ailment (complicated facial paralysis) was. At these words the doctressant wiggled its ears like a donkey.⁵ Here Gauthier emphasizes the plight of the listener who, though troubled, presumably looked on gravely as though he could appreciate the problem.

Lucian illustrates an interesting brother of the tale proverb when he says of an ignorant collector of proverbs: "You hold a book in your hand and you are always reading, but you understand nothing of what you read. You are a donkey listening to a lyre and wiggling your ears."⁶

The onychant that the fable proverb of the donkey was known to the Romans appears in a poem of Horace in which the poet wonders how the philosopher Demokritos, if he were alive in Horace's day, would respond to the experience of being present at the noisy Roman theater. So far as concerns the donkey of the theater, Horace remarks that Demokritos would think that the authors were telling their tale to a deaf donkey (*scilicet insulae non est propter hoc sensus* "insane donkey"), a location that appears clearly to be an allusion to the famous fable of the

to a donkey' with the Roman proverbial expression 'tell a tale to a deaf person' (*λέγειν τὴν ἀπὸ τῆς κωφότητος*). The result is somewhat strange logically (if the listener cannot hear, difference does it make if he is also a donkey?), but poetically it probably suggests that the audience cannot hear because of the noise but would not understand even if it could hear.

Lat. AI 1213⁶, *The Attentive Donkey*

1 Zenobios 5.42 *ὄνως τις ἐλάλει αἰνοῦν, ὃ δὲ τὰ ὄνως ἐλάλει.*

2 Diogenetianus 7.30; *Stult. s.v.* ὄνως, τὰ ὄνως κωφῶν.

3 Perry 1965 xx–xxx v.

4 Diogenetianus 8.75.

5 Plutarch 4.74; see Schubert *Der Donkey Epist.* 2.3–38; Plutarch *Agonias* 36; *Caesian First Cause* 23; Schwarzbaum 1979 530–533.

6 Galen *Nat. Fac.* 3.13.

7 Galen *De Puls. Diff.* 2.3: 8.573 Kuehn.

8 *ἡ ἀπὸ τῆς κωφότητος*; cf. Diogenetianus 7.33 and the note in Leutsch and Schneer 1906, 1, 1–29. On donkeys and musical instruments see Turner *Adolf* 1976, FM 442n–426.

9 *Epist.* 2.1199–200; Otto 1890:335, no. 1715.

Axe Falls into the Stream → Hermes and the Woodcutter

A woodcutter's axe falls into a stream or pond. While he laments its loss, a supernatural being fetches him a golden axe, which he refuses, saying it is not his. The scene is repeated with a silver axe. Finally, the creature brings him his original axe, which the man accepts. Because of his honesty he is given also the two other axes. Learning of the woodcutter's experience, another man deliberately drops his axe into the same water. When the supernatural being offers him first a gold and then a silver axe, the man identifies them as his own. Consequently, the supernatural being neither gives him the precious axes nor fetches his original axe.

To see the tale, AI 729, *The Axe Falls into the Stream*, is found mostly in European oral tradition.

A French text of the tale was recorded in 1952 from Ombas Ferron, a nineteen-year-old French Canadian fisherman from New Brunswick, according to whom an old man was once cutting wood near a river. At noon he became hungry and went to drink from the river. While drinking he dropped his axe in the river and began to bawl. A mermaid who heard him asked him what was troubling him to bawl. He explained that he had an axe, which he lost in the water and could not find. She plunged into the water, returned with a silver axe, and asked if this was it. The man said it was not his axe. She descended again and showed him a golden axe. No, that was not his either. She went down again and showed him his axe, and when he saw it he said that that one was his. She said that since he was an honest man, she would give him the three axes.

That evening the woodcutter encountered another woodcutter, who asked him where he came from with these three axes, and the first man explained that

he had lost his axe in the water while drinking and that a mermaid had given him the three axes. The next morning, the second woodcutter took the axe and went to the woods, threw it into the water, and began to bawl. The mermaid asked him why he was crying, and he said that he had lost his axe in the water. She descended and then showed him a silver axe. When he saw it, he said, 'Yes, that was his axe.' But she said, 'You are a liar. This isn't your axe. It's mine, since you're a liar; if you want to have your axe, go down and look for it yourself.'

Hermes and the Woodcutter

The earliest texts of this story, and its only attestations of classical antiquity, appear in the anonymous collections of Aesopic fables in Greek prose. The earliest of these collections, the *coluthetoi logoi* (also called *kerenoi logoi*), was composed probably in the latter half of the first century A.D. or in the second century. The different recensions of the fable carry little in content.

According to the author of Recension I, a man who was cutting wood beside a river accidentally dropped his axe in the stream, which carried it away. The man sat on the bank and lamented its loss, crying his pain. Hermes came, learned the cause of his grief, and, going down into the stream and bringing up a golden axe, asked the man if this was his. When the man said it was not, Hermes brought up a silver axe. When the man again said it was not his, Hermes brought up the man's own axe, which the man acknowledged as his own. Because of his honesty, Hermes gave him all three axes. Having dealt with the axes, the man related the incident to his companions.

One of his companions, wishing to have the same experience, went to the same river to chop wood, purposely dropped his axe into the river, and then sat down and wept. When Hermes came and asked what had happened, the man said he had lost his axe. The god brought up a golden axe and asked him if it was his. The man greedily said it was, but Hermes neither gave him the golden axe nor returned to him his own axe.³

Interestingly, the French-Canadian narrator prefers to introduce the three axes in a climactic order of ascending value: first the silver and then, even more temptingly, the gold axe, whereas the classical narrator arranges them in a descending order of value: gold, silver, and finally the man's own axe, which presumably is of none. The value of an axe of silver or gold is of course intrinsic rather than practical; gold and silver are the favorite metals of the folktale.⁴

The narrator chooses to draw out the episode of the second woodcutter. As soon as the mendacious woodcutter reveals his dishonesty, when he does immediately upon seeing the first valuable axe that the supernatural being brings up, the test is over. He gets no second chance.

It may seem odd in the Greek tale that Hermes appears to be connected closely with water as though he were a water deity, but the connection soon is apparent. Hermes is rather the deity of lucky finds (*temneta*), regarded as gifts of the god, and of unexpected good fortune in general; moreover, he is like Pan, a rustic deity, a frequenter of the countryside. The woodman's recovery of his lost axe is a gift of Hermes, which in the fable is expressed concretely by having Hermes himself return it to its owner, a mere y chance that the object

the axeman's lost in water. The apparent connection of the god and the river provides the author of Recension II (fourth or fifth century A.D.) with a way of explanation that Hermes is "the god of the river."

Structurally, the tale is composed of two episodes: one in which a character is successful and one in which a second character attempting the same action fails. On this level, the tale is identical to the many other stories constructed upon the idea of *causa simile contrarium*. The device is common in oral narrative both for whole tales and for episodes within tales. (See for example "Gifts of the Lath- People," which like the present tale portrays an encounter between the natural and the supernatural worlds.)

The evident function of the tale is to recommend honesty and discourage dishonesty by presenting a simple drama in which honesty is rewarded and dishonesty is punished. The consequences of this behavior are external, rather than internal, largely because oral narrative prefers the concrete, and it is of course easier to represent material well-being than, for example, spiritual well-being. Since the ancient texts appear only in collections, we possess little information from antiquity about the actual employment of the tale in social situations. Each of the texts is, however, accompanied by an epimythium that is an ideological application of the tale from the viewpoint of the fabulist, and these epimythia are in agreement: "divine providence (*tyche*) helps honest persons as much as it opposes dishonest persons." So the fabulists themselves view the tale as illustrating divine benevolence toward the honest person and divine hostility toward the dishonest person.

More information about the story is provided by the Byzantine paroemilogists Maximus Chrysoképhalos and Michael Apostolios, who include in their collections the proverb "A river does not always bring axes." Evidently the tale of the woodcutter was familiar enough to generate a proverb. Since both men explain that the proverb applies to a person who does not always present the same things, meaning "I believe that a person does not always behave the way that he or she has done in the past," it appears that the tale and the proverb were not applied in the same ways.

An incident in the life of the Old Testament prophet Elisha shows an interesting, if remote, similarity to our tale. Some men were cutting wood by the River Jordan when one man lost his axe-head in the river. He exclaimed in distress. The man of god asked him where it fell in, and the other man showed him. Elisha threw a piece of wood in, the iron axe-head floated to the top, and the prophet told the man to lift the axe-head out, which he did.¹

¹ AT 100 D 144; EFS, *Texts of the Story of BP* 177-178; H. Beck, 1962, 2187, no. 149; Solwage, *Les paroemilogues*, vol. 76, EM 1, 109-110; Aschmann, type 729.

EM 11109

Barbeau 1954 210-211

² Perry 173; Hbr 183

³ Luth 1986:27

See, for example, Dundes 1962b, EM 792-100

⁴ AT 100 D 144; EFS, *Texts of the Story of BP* 177-178; H. Beck, 1962, 2187, no. 149; Solwage, *Les paroemilogues*, vol. 76, EM 1, 109-110; Aschmann, type 729.

⁵ 2 Kings 6:4-5 = Septuagint 4 Kings 6:4-5

Bargain Not to Become Angry. See *Labor Contract***Battles of the Pygmies and the Cranes**

A traveler comes to a land of dwarves who suffer periodically from attacks by cranes, storks, geese, or other animals. The traveler fights on their behalf or shows them how to combat the large birds' animals by striking them with clubs (by twisting off their necks, etc.). The grateful dwarves reward their helper or arrange for his return home.

This story is not registered in any type index, but Thompson lists the Greek-Roman tradition of the conflict of the Pygmies and the cranes in his *Motif-Index* as F535.5.1, *War of pygmies and cranes*.

The lore of many peoples tell of the periodic attacks of cranes or other large birds upon a community of dwarves, although the tradition may receive little or no narrative expression beyond the quasi-ethnographic report of regular attacks by large birds upon a particular community of small persons. So in his *History of Northern Peoples* the sixteenth century Swedish author Olaus Magnus says that dwarves in Greenland wage war against cranes, a conflict that he compares to the classical tradition of the battles of Pygmies and cranes. Such an inversion of the usual relationship of predator and prey is also a common motif in tales of topsy-turvydom (see "Topsy-Turvy Land").²

In other cases a story tells how one or several human beings come upon the land of the dwarves by chance, learn of their sufferings, and show them how to defend themselves, winning thereby the gratitude of the locals. The events are recounted from the viewpoint of the visitors, for whom the dwarves are exotic persons in a faraway land, like a nation of Tom Thumbs or, since the dwarves are helpless before their enemies the birds, like a nation of cripples in need of adult help. The Arab author Mas'ud Damiri, who composed his *Hayat al-Hayawan* in the second half of the thirteenth century, tells how during a voyage a man of the Ramiyah came to an island inhabited by people around three feet tall and for the most part one-eyed. He was taken prisoner and brought before the king, who had him put in a cage. One day he saw the men preparing for battle and asked them about it. He was told that they had an enemy that usually attacked them around this time. Presently a flock of storks set upon them, and it emerged that the dwarves who lacked an eye did so because the storks had pecked it out. The visitor attacked the birds furiously with a club, causing them to fly away, and as a result the dwarves held the man in high esteem.⁴

In a Central Asiatic story told by the Turkish koragass, a man came to the edge of the world where he found a folk that rode hares. They were dwarves who suffered from attacks by their enemies the snakes, which killed them. The visitor killed a sable, thereby winning the friendship of the dwarves.

According to a Cherokee story, some Cherokee youths once traveled south until they reached a tribe of very small people, about the height of a man's knees, called Tsandge-wi. Being weak and puny they could not fight and

...and to hunt the wild geese and other birds that came in flocks from the south to make war on them. At the time of the travelers' arrival, the little men were further down the river and from the south blew white feathers in their direction, indicating that their enemies were on their way. When the Cherokee asked them why they made no defense, they explained that they did not know how. Since the area was so abundant for making bows and arrows, the youths tried to use sticks as clubs, striking the birds on their necks to kill them. Several days later the birds arrived in great numbers, and the men hid in their homes, as he said, from which the birds attempted to pull them out with their claws and cut them. But the little men attacked the birds on their necks, killing so many that the rest departed. The little men graciously hosted the Cherokee on the way to the east they met, until the youths left to visit other tribes. The whites heard that the little men succeeded in driving off the birds several more times by means of their clubs but were eventually killed by sandhill cranes, which were so tall that the men were unable to reach up to their necks to strike them.⁶

In a story told by the Chiricahua tribe, several brothers chanced to be towed a mess they were where a few some a few states, they came to a village. When they saw a harbor from a dwarf who was fishing, the man captured them and took them to the village of the dwarves. The chief instructed the newcomers to keep them in their war against the Birds, which shot the dwarves with their feathers. The newcomers helped them by clubbing the Birds, and one of the brothers thereafter removed the leaders from the bodies of dead dwarves, after which they revived. The great chief sent the men back to their home across the ocean.⁷

As is apparent, this narrative is found in both the Old and the New Worlds and since the New World texts display no features suggesting that the "moral" story has been borrowed recently from abroad, and since it is perhaps hard to imagine that so unusual a narrative has been invented more than once, the story was possibly brought from Asia to North America in pre-Columbian times, as apparently several other traditional tales were.⁸ But if its address has suggested to some scholars the probability of prehistoric diffusion, its simplicity has suggested to others the likelihood that it arose in different places independently. Although the story has been studied only piecemeal, at least in a systematic study of the known texts could clarify its prehistory.

The Pygmies and the Cranes in Antiquity

The best known tradition of warfare between dwarves and large birds is of course the Greek and Latin so Roman lore of the Pygmies and the cranes. Obviously the idea was a ready-known to Homer and his audience in his epic poem, it is some the poet evokes the familiar in a simile in which he uses the mythic behavior of Trojan warriors on a particular occasion to that of migrating cranes who attack Pygmies:

But when a contingent of men had mingled itself together with its leaders,
The Trojans went with screaming and shouting, like birds,

Just as the screaming of the cranes takes place beneath the sky
 Who, when they flee winter and boundless rain,
 Fly with screams to the streams of Ocean,
 Bringing death and fate to Pygmy men
 And through the air they offer evil strife
 But the Achaeans, breathing might, wait in silence
 Eager in their hearts to defend one another!¹⁰

For Homer it appears, cranes migrate south for the winter, going to far as the River Ocean at the edge of the earth, where the aggressive attack the Pygmies, who must be taught as dwelling there. The Greek word *pygmaí*, meaning 'dwarf,' derives from *pygma*, which signifies the cubit as a unit of measurement, a cubit (the distance from the elbow to the extended fist). The word could be used generically ('pygmies') to refer to dwarves generally or as an ethnic label ('Pygmies') to refer to the particular community of dwarves who battled against cranes. Although in ancient art, Pygmies are often given bird-like features, their skin color is rarely mentioned by ancient writers, who were interested more in their size than in their race.

With one variation or another the hostility of the Pygmies and the cranes is found in many authors after Homer, as *Geographica* (V. 1.1) and *Arctographica* mention that cranes migrate from the Scythian plains to the marshes of Upper Egypt, whence the Nile flows, and where the Pygmies live. It is clear that this tradition is no myth (*tautou*); they are frequently said to stare at people, sex, as also are their horses, and they live in caves. A symposium in Actinaeus quotes from the *Historia Ethica* by the historian Ctesias, who declares that certain dwarves in India are at war with the cranes and employ partridges as decoys. The poet Kallimachos refers to the crane that, departing in the track of Pygmies, flies from Egypt to Thrice. In one of his *Arctographica* he says that certain cranes, driven from a farmer's wheat field, decide to fly to the land of the Pygmies. Apollon tells a story of the enmity of cranes and of their hostility toward Pygmies. Gerania, a queen of the Pygmies who was very proud of her beauty, was changed into an ugly, blind, ugly goddess and hereafter waged war on her former people, blaming her excessive pride on their excessive adulation. According to him, the Pygmies are about 1 cubit and are shorter than two feet in height, in the spring they eat reeds and grass in the seasons, where they eat the eggs and chicks of the cranes. For otherwise they would not be able to with stand the flocks of cranes that would resist if they could their horses eat, and their flocks and eggs, he says. Ixionius describes a Pygmy warrior rushing into battle armed with his weapons, only to be stretched up by the force of arms of a Thracian crane and borne away. Representations of Pygmies in ancient art agree in showing Pygmies armed with diminutive clubs, spears, crossbows and engaged in combat with cranes, men and birds being around the same size. And so on. Therefore, the tradition is obviously that there is an ongoing rivalry between Pygmies and cranes, even if the birds attack the men. Beyond that, it is the best that can be said of their conflict has to do with the origin of cranes as a species, that the Pygmies employ weapons against their enemies, that they are enemies, that they intend to kill, that they are as steady, that they live somewhere far away, at the edge of the world.

1. *Best friend, worst enemy* is a motif that appears in a number of other folktales. The following collection shows the dwarves armed with spears, one dwarf is mounted on a goat.

2. Dangel, 1931:134.

3. Cf. AT 700, *Tom Thumb*, and indeed Thompson locates motif F533.1.1 *War of pigdies* to a series among motifs of thumbplings.

4. See also B75.2.2. *At the top of the world*, A. S. C. Leitch, *Journal of the Folklore Society* 19 (1907), 107-108 (Bombay 1908), p. 470.

5. Dangel, 1931:134. The Finnish tale also mentions a dwarf riding a goat, but the dwarf is not armed with spears, and of dwarves and the pigdies, the latter are not mentioned. The motif of the large birds, see Toivonen 1937:90-94.

6. See also G5. *Howling Hinn-hinnies*. Methods that involve the use of the word *hinn* are also found in *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125). The text was Halliday (1921).

7. See also B75.2.2. *At the top of the world*, A. S. C. Leitch, *Journal of the Folklore Society* 19 (1907), 107-108 (Bombay 1908), p. 470. The text is also found in *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125). The text was Halliday (1921).

8. For example, Roberts, 1966:164-165) raises the question.

9. Thus, Dangel, 1931:134. *War of pigdies* is a motif that appears in a number of other folktales and in the collection of the *War of pigdies* (see Thompson 1955:134). The text was Halliday (1921).

10. Homer II 3:1-9.

11. Aristotle II 1:18-2, p. 993a 30-31. Aristotle explains that the conflict of the dwarves and birds, which is marginal to his topic.

12. *At the top of the world* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125) are two tales whose were written in the fragments of the *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125) are two tales whose were written in the fragments of the *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125).

13. See *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125) are two tales whose were written in the fragments of the *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125).

14. Babrius 26.

15. *At the top of the world* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125) are two tales whose were written in the fragments of the *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125).

16. Pliny NH 7 26-27.

17. *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125) are two tales whose were written in the fragments of the *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125).

18. See Dangel, 1931:134. *War of pigdies* is a motif that appears in a number of other folktales and in the collection of the *War of pigdies* (see Thompson 1955:134). The text was Halliday (1921).

19. Therefore there is no reason to suppose that the *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125) are two tales whose were written in the fragments of the *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125).

20. Herodotus 2:32-33.

21. See *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125) are two tales whose were written in the fragments of the *Reise in die Welt* (H. S. S. 1906:125) and *Die Welt der Kinder* (H. S. S. 1906:125).

22. Cf. Dangel 1931:129.

Best Friend, Worst Enemy 1. Aesop and the Dog

A man is instructed to bring along his best friend and his worst enemy. Taking his dog and his wife he demonstrates how the former is his best friend and the latter is his worst enemy.

This is the core of AT 921B *Best Friend, Worst Enemy*, which consists essentially of one character's posing a task and another character's cleverly solving it. These two events are elaborated or augmented in various ways when the reason why a task is posed at all or why this particular set of problems is posed is not made

very clear, but this difficulty, if it is a difficulty, is soon forgotten as the narrative picks up from its attention to the protagonist's response to the challenge. The hero may have a friend, this dog, and his wife, respectively his best friend and worst enemy, in the next scene, each of them in order to display their dissimilar reactions to the dog's evil function in his plan when called upon: his wife rages and/or berates him, whereas the interpreter is perfectly "destraining" their respective characters. In some texts the narrator is a sort of a smallest and a servant: he brings his dogkey, or, if he is just a messenger, his infant child, or both, for a total of three or four problems, not only the first two problems are invariably present since they introduce the couple and are more closely connected to the larger plot.

In *El conde Lucanor*, a classic example, is an episode within some larger tale, but this story is integrated. When it appears in *Washoe of Hadden Old Men*, its function is to exemplify the cleverness of the old man, Washoe, as he now has to accomplish the tricky task. According to a text collected in 1931 from a narrator in a state of Mexico, a king once decreed that old persons should be shot, but one son of a noble, under ground and among his friends, did not. When one of his sons' money ran out, he asked his father what they should do. The old man told him to go to a certain rich man named Miguel and ask for a loan of a hundred pesos. When the son asked Don Miguel for the loan, Miguel asked about the purpose of the loan. He answered that it was to assist the old Miguel asked: "And your father, where is he?" He replied that they killed him in accordance with the decree. But Miguel decided to pose a difficult problem: and if the young man could solve the problem, it would show that his father was alive. So Miguel said, "I'll give you the loan, but on the condition that you bring me your friend and your enemy." The son agreed, went away, and told his father, who told him to bring his wife and his dog, to strike each one of them to Miguel's presence, and then to call his dog. The son did so, and his dog came to him again, but when he called his wife, she told Miguel not to lend her husband any money, saying he has kept his father hidden underground. Miguel admitted that this was what he wanted to know. He gave the son five hundred pesos to take to his father, revealed that there was a plot to overthrow the king, and asked the son to be governor. In time, the king was overthrown, the young man became governor, and when he came to power he issued all kinds of guarantees to all the old people, and they all lived very happily.

The interaction here between *best friend*, *worst enemy* and the host tale is typical of a case. Why does Miguel suspect that the youth's father may still be alive? Why can he believe that this strange task is likely to bring out the truth of the matter?

Whether the husband is his wife, as here, or merely presents her as his worst enemy, the friend and the spouses to somewhat different standards, largely passing over the husband's unkind treatment of his wife but condemning the wife's ready disloyalty toward her husband. So in a mediaeval text, after the man merely calls his wife as his worst enemy, the angry wife yells at him for his traitor-essence. Inasmuch as she has shown so much compassion for his father, whom she has not executed but rather keeps hidden underground, then the youth promises not to be king, law, true this characterization of his wife has been, since for

the sake of a mere word she has revealed his secret and thereby caused him to die to death. On this host take see "Wisdom of Hidden Old Man Save Kingdom."

Best Friend, Worst Enemy can play a role in another international tale in which the wife reveals her husband's secret, although in this case the secret is false.¹ In a tale in the *Ceset Romanesque* (124) after a knight had attended to king the knight's friends obtained a pardon for him on one condition, but to come before the monarch both working and riding, each on his best palfrey, and that he bring with him his most devoted friend, his best sister, and his worst enemy (*and then the best horse, the worst horse, the pig, and the dog, the best man, the worst man*). In the meantime the knight and his wife placed rest in their home to a pilgrim, and when the man suggested to her that they let the pig and the dog, his money, she agreed to the idea. During the night the husband sent the traveler on his way and slaughtered a calf, placing its remains in a sack. He showed his wife the sack, saying that he had buried the man's body in their stable. On the day of his appearance before the king he took his dog in his right hand and his wife and infant baby on his left side. As he approached the castle he continued to walk with his left leg and placed his right leg over the dog as though he were riding, and so entered as both pedestrian and equestrian.² The king observed his cleverness, and asked where his most devoted friend was. The man wounded his dog with his sword so that it ran away howling, then he called it, and the dog came back to him. Whereupon the knight called it his most faithful friend. The king, accepting this, asked next his sister, and the man pointed to his infant, explaining how his pig was his child's play gave him. When finally the king asked him about his worst enemy, the man turned to his wife and struck her, accusing her of having seduced her at the king. The woman was enraged at the injustice of her husband's treatment, asking him why he hit her and asking him if he had forgotten the murder he had committed at their house. The king then struck her again and told her for disgracing their child, whereupon she angrily led the party to the supposed remains of the pilgrim. But as they found only the remains of a calf, the nobles admired the cleverness of the man and the king held him thereafter in honor.

According to a text collected from a black Portuguese emigrant from the Cape Verde Islands to Massachusetts, two companions in New York were good friends, one being married and the other a bachelor. One day the bachelor asked the married man who his best friend was, and the man answered that his wife was. The bachelor told him he was mistaken. To demonstrate his point, he told the married man to put a pig in a sack and take it that evening to his wife, explaining that he had killed a man and needed to bury him secretly. The man did so, and his wife quickly helped him. The next day the bachelor instructed the married man to move the furniture around in his house and tell his wife that she was not taking proper care of it. The man did so, and when his wife came angry, he slapped her. She cried out, people came, and she said her husband wanted to kill her just as he had done to a man in the previous night. They arrested the husband but, upon investigation, found only a dead pig, so that they released the man. Finally the bachelor instructed the married man to beat his dog and then snap his fingers, after which the dog would come home.

...to be a prey to their selfish friend was his dog, not his wife. For women are interested only in themselves.⁴

Aesop and the Dog

Aesop's story of the Wolf in Sheep's Clothing does not actually exist in ancient sources, as opposed to the second-century Roman *fabulae*, which present a fairly close resemblance to the story of the wolf and the lamb. It must be a literary reworking of the oral tale.

Aesop's master Xanthos intended to punish Aesop, went to a dinner at the house of one of his students. During the dinner Xanthos handed a portion of the food to Aesop and told him, "Take this to her who likes me." Aesop took the basket of food home and was wishing to repay his master's mistress for her earlier treatment of him, showed her the food, asking her to observe that nothing was missing. She confirmed as much and asked whether the food had been eaten. Aesop replied that it had not, having been sent rather to her who liked her master. Then he called his master's pet bitch and gave her the food. When Aesop returned to the dinner party, Xanthos asked Aesop whether he had given her the food, whether she had eaten it, and whether she had enjoyed it. Aesop replied affirmatively. Xanthos asked what she had said, and Aesop answered that she did not say anything but had expressed her gratitude internally. Xanthos was angry at this. Meanwhile, at home Xanthos's wife had noticed other marks that she could no longer live with Xanthos, since he preferred his dog to her. After the party, Xanthos returned home. When he showed affection to his wife, she told him not to come near her, asked him a dog lover, and said that she wanted her dowry back. Xanthos, fearing that this trouble was caused by Aesop, summoned him and asked him when he had given the food. Aesop asked Xanthos to whom he was supposed to give the food. Xanthos said he was to give it to her who liked him. Aesop then cited Xanthos's dog, stating that the dog liked him and that Xanthos's wife said she liked him but really did not. The proof of this, Aesop continues, was that his wife wanted her dowry back and wanted to leave her husband for the sake of a trifling amount of food, whereas his dog could be beaten and knocked down and would still return to her master wagging her tail. Since Xanthos said he wanted Aesop to deliver the food to his wife, he should have said so and would not have told him to deliver it to her who liked him.

An interesting difference in the composition of the literary episode and the oral tale is that the protagonists are labeled as defining "friend" and "enemy" in relation to himself, whereas they are in relation to someone else. That is because the present tale is conditioned by certain pre-revents that motivate Aesop to punish his master and his master's wife, so that the episode is shaped as one of a series of episodes in which Aesop punishes Xanthos by playing the literal fool, following his instructions with exasperating precision, while at the same time Aesop now sees an opportunity to avenge himself on his mistress. Xanthos is accordingly cast in the role of the task-giver, though somewhat unwittingly in this case, since he does not really intend for the task to be a difficult or subtle one at all, and Aesop plays the correct, or least the problem solver, deciding to devise a clever solution for the task despite the fact that it does not require one. Wishing to embarrass his master and mistress and, ideally, and to sow dissension be-

tween them. Aesop compares not his own wife to a dog, but with dogs in the fable, not the wife of his master. Consequently, the narrative takes place from the point of view of his mistress, and it is his master who bears the brunt of her displeasure.

Consider these similarities and differences between the literary treatment and the ordinary oral tale: (1) In the folk tale the protagonist starts as he represents his own best friend and worst enemy, that is, to determine and avoid a dog. In the literary text the Greek text accomplishes the same end by a less direct route: for in this case the hero's task is to bring something to a special end, which Aesop, conversely, chooses to interpret as a task to determine and signify who the special friend actually is and what is not. (2) Whereas the hero of the folk tale identifies his dog as his best friend and his wife as his worst enemy, angering his wife, the romance makes a significant shift to his master's side by making the hero identify the master's dog as the master's good friend and the master's wife as his friend at a distance with the same effect on the work.³ The extended version now responds by entirely withdrawing her loyalty from her husband in the oral tale by betraying his secret, and in the ancient romance (in which there is no conspiratorial secret) by deciding to leave him. This episode in the romance sets up (4) the resolution, in which the chicken rooster and Aesop contrast their identification of dog as friend and wife as enemy by contrasting the dog's loyalty with the wife's disloyalty. Whereas the folk tale hero may indirectly strike each of them in turn in order to provoke a reaction, the ancient Aesop does so by now the dog would respond if its master should strike it. In the folk tale protagonists sometimes point out how the wife is ready to betray her husband for the sake of a mere coin, as in the medieval text cited above; in exactly the same way, Aesop points out how the wife is ready to leave her husband for a trifling amount of food.

The literary episode and the international folktale are clearly forms of the same tale, and it is certainly easier to suppose that the Greek text is a literary adaptation of the folktale to the action mode of Aesop, considerably distanced to suit the author's purposes, than it is to suppose that the oral tale arose from this episode in the ancient romance. Since the Aesop fable now appears to have been composed in Egypt in the first century A.D. by a Greek resident or a Greek-speaking Egyptian, the author presumably drew upon a folktale of *Best Friend, Worst Enemy* in oral circulation in Egypt.

Let (AT 921B, *Best Friend, Worst Enemy*) Palii (1924, 2: 335-356, no. 423; pp. 2364-367; Wesselski 1925-237; Vries 1928: 223-230; EM 5: 275-282).

1. Wheeler 1943: 6-7, no. 3.

2. See AT 1381, *The Dog Who Became a Man*; the story is recorded in 12 x 2' and 17' Aesop manuscript 1381C.

3. A comparison of the two episodes shows that the folk tale is more direct and dogmatic in satisfying some, that set it appears to have a different character and to be of a different type. The folk tale is more direct and dogmatic in its approach to the subject, and it is more direct in its attack on the enemy. In the folk tale, the hero's task is to determine and avoid a dog. In the literary text, the hero's task is to bring something to a special end, which Aesop, conversely, chooses to interpret as a task to determine and signify who the special friend actually is and what is not. (4) Whereas the hero of the folk tale identifies his dog as his best friend and his wife as his worst enemy, angering his wife, the romance makes a significant shift to his master's side by making the hero identify the master's dog as the master's good friend and the master's wife as his friend at a distance with the same effect on the work.

4. Parsons (1923) 1: 232-203, no. 68.

5. *Vita Aesopi* 44-50.

6. The romance presents Aesop as one who expresses himself through words more than

Atreus had not said a word to Artemis's goddess name that he had vowed to her the Greek fleet sitting out from Aulis for they had no wind or sailing. The seer Kalchas declared that the fleet could not sail unless the most important of Agamemnon's daughters should be sacrificed to the goddess. So Agamemnon sent her his daughter Iphigenia on the pretense of marrying her to Achilles. Agamemnon was preparing to sacrifice on the altar when Artemis carried the girl off, putting a deer in her place and making her a priestess among the Taurians. Some authors say that Artemis made her immortal.⁵

Agamemnon's boasts given in full by a scholarist in Homeric *scholia* tell where the Greek fleet was assembled in Aulis in brief and once again say the seer Kalchas declared that they would not be able to proceed unless Agamemnon should sacrifice his daughter Iphigenia to Artemis because he had slain the sacred doe that was being reared in her grove and moreover he boasted that not even Artemis could have shot the fawn. So Agamemnon was forced to bring Iphigenia to the altar but the goddess took pity on her and substituted a fawn for the maiden, whom she re-created in her temple among the Taurians as a priestess.

Impious boasts, both male and female, are a common sight on the Greek mythological landscape, offending one or another deity by claiming to be the deity's equal or superior and thus suffering the deity's wrath. In this story Agamemnon takes on Artemis's domain of her special children, not women—and to make it worse claims to be a better hunter than the goddess. So Artemis protects a wild creature and a young woman, a child of one of her children, his most beautiful daughter, a child for a child. The equivalence is manifest again through a reverse order when Artemis substitutes a deer for Iphigenia at the sacrifice altar deer for Iphigenia deer.

The ancient and the modern legends agree in their most basic features: (1) A hunter kills a deer and (2) makes a sacrilegious boast saying that a god did not give him the deer (or god could not have shot as well). As a result, a god punishes him (the stag revives and escapes, or he must sacrifice his wife, daughter, or deity). The narratives are nearly identical in their structure, makes the protagonist being a deer hunter and an impious boaster who asserts his superiority to god. But the third feature is the most interesting because it is said in many forms in each tradition though dissimilar in content, or rather, it is unobviously similar in content, for even here the corresponding events show some resonance. The two deer that appear serial to the Greek legend—one slain in a grove where another materializes a doe—are reminiscent of the single deer in the modern legend that first is slain and then revives. Or to pursue instead the equivalence of Artemis's deer and Agamemnon's daughter, the legend concludes with Iphigenia's escape from death thanks to the intervention of Artemis with the fawn's ceremony with a deer's escape from death thanks to the intervention of a god. A historical connection between the ancient and the modern stories certainly seems possible.

Differences in the ancient and modern traditions are also telling. The sacred Christian hunter is his unwillingness to give due acknowledgment of the role of the divine in human activity, though he has no thought of really competing with god, let alone vouching his own superiority. Agamemnon's offense on the other hand is precisely to see himself as a rival of the deity, to do in the deity's own divine province. His audacity is greater and more typically

the Cratched Dead Man. Popular in the Middle Ages, as the plot itself is well attested in mediaeval romantic literature.

Swain Richards's French romance dating to the end of the twelfth century depicts a impoverished knight for his reward for having slain a Minotaur and promised his daughter to the victor in a tournament, and because of the great loss of money he was able to set out with a horse, several attendants, and an innumerable retinue. On the way he stayed at a house in which three corpses had been exposed, and he learned that it was the body of a knight who had died fighting to rescue a French. Richards gave him the aid in order to secure the release and burial of the man, and proceeded to give him a poor borrowed horse for the tournament. On the way a White Knight offered him a pair of armor, put the contest at hand gave Richards his steed. After winning the tournament and the princess Richards offered her. When the Knight has choice of the lady of the property but his steed does not explain, and he was the ghost of the knight whom he had buried and disappeared.

In *Kilbuck's*, a Middle High German poem from the thirteenth century, Graf Wilekin von Montebaur learned that a rich and beautiful maiden had established a tournament promising her hand to a knight who could win it. He went there and found, judging at the house of a man who could rescue him only if he should pay the debts of a dead man whose body lay in the dung. Moved by the story Wilekin used armor and his money to raise money for the corpse. For the journey itself he borrowed a horse from a knight he did not know, on the condition that they would exchange things. Wilekin won and married the maiden. A couple days after his stranger came to his room and demanded a share in his marital rights. When the stranger refused Wilekin's offer of all his possessions instead, Wilekin understood the situation. But when the stranger explained that he was the ghost of the dead man, and disappeared.

For the mediaeval romance, and perhaps for the twelfth-century poet as well, it was natural to cast the hero as a knight, so as to enter the contest as a tournament, and to present the narrative itself as a quasi-trace adventure.

In a tale in Straparola's *Pleasant Nights*, composed of six stories contemporary a man died, leaving a bequest to his son Bertuccio, who was something of a simperton. Setting out on his travels with a third of his inheritance, Bertuccio came upon a thief who had just killed a merchant on the public highway. Bertuccio pitied the dead man, whose corpse he purchased from the highwayman and carried to a nearby church, where he arranged for an honorable burial, leaving the rest of his ducats to be spent for masses for the dead man's soul. Since he now had no money, Bertuccio returned home, where his mother reproached him for his folly. Taking his remaining ducats he came upon some soldiers with a maiden they had captured and ransomed the girl with his money, not knowing that she was Isabella, daughter of King Crispin of Navarre. Bertuccio took her home to his mother. The king sought his daughter and soon located her in the house of Bertuccio. Before departing she instructed him that if her father should give her in marriage, Bertuccio should come to Navarre and sign her in a certain way, or she wished to wed no other man but him. Presently the king perceived that he wished to find a husband for her. Hearing this, Bertuccio set out on his journey, and on the way he encountered a noble cavalier, who bade him exchange clothes and horse with him, making one condition, that when Bertuccio returned, he

young man gave the cavalier back his clothes and horse together with half of what ever he might have won. Bertuccio agreed, and then he rode to court, gave the agreed sum, was recognized by the princess, and wed her. As Bertuccio was undertaking his bride home he met his benefactor again. The youth gave up the horse, the clothing, and half of the gold given him by the king, but the cavalier persisted on that he had not yet divided his wife. When Bertuccio asked how else could possibly divide her, the cavalier replied that they could cut her in half, whereupon the youth told the cavalier to take her. When the cavalier saw how simple and kindly Bertuccio was, he gave Bertuccio everything he had. He explained that he chose it was the spirit of the man to whom Bertuccio had given honorable burial, the man for whose soul Bertuccio had arranged for many masses to be said. Then the spirit vanished. Realizing, Bertuccio returned home with Tarquinia.⁵

Pelops and Hippodameia

The ancient Greek legend of Pelops and Hippodameia tells essentially the same story as *The Deafening Horn*.⁶ King Onomaos offered the hand of his daughter Hippodameia to the man who could beat him in a chariot race from Pisa to Olympia to Corinth. The young Pelops went to Pisa to compete against Onomaos, and with the aid of a grateful dead man, of supernaturally swift horses, of his opponent's charioteer, or of some combination of these, was victorious, winning the hand of the princess and the kingdom. Some versions tell of a pact to share the princess.

That Pelops was the help of a grateful dead man when he won Hippodameia is related by the fourth-century historian Tacopompas. After Pelops got horses and a chariot from Poseidon he set out for Pisa in the Peloponnesos to win Hippodameia, eager to compete against her father Onomaos. While he was on his way to Pisa his charioteer killed died. The dead kilos appeared to Pelops in a dream, grieving over his death and asking for a funeral. Pelops cremated him, buried his ashes, heaped a mound over him, and constructed a sanctuary to Kilaos Apollo in commemoration of Kilaos's sudden death. He even founded a city named Kila after him. After his death Kilaos helped Pelops overcome Onomaos in the race.

Like the heroes in the international tale, Pelops treats the dead man grandly—in this case the deceased is known to him, a situation that is less common but not unparalleled in texts of the Grateful Dead Man.⁷ Unfortunately this outgoing text is so summary that it does not explain how the ghost of Kilaos helped Pelops win his race against Onomaos, merely saying that he did so.

That Pelops won the race with borrowed horses and equipment is related by Pindar and other authors. As a youth Pelops had been a lover of the god Poseidon. When now Pelops wished to race against King Onomaos for the hand of his daughter Hippodameia, he asked Poseidon to help him succeed, if Pelops's love for him had been pleasing. Poseidon lent Pelops his golden chariot and winged horses, with which Pelops was victorious, acquiring Onomaos's daughter and kingdom. This version is primarily implied in a few texts and illustrations in which Pelops is equipped with winged horses or a winged chariot. The earliest such de-

piction is found in the sixth-century chest in Kypselos, which Pausanias describes thus: "Oinomaos, seeking Pelops, was this [Hippodameia]. Each man has a pair of horses, and those of Pelops have won prize with him on them."¹⁰

And a pact to share the princess or the kingdom is attested by several authors in a third version of the legend, in which Oinomaos's charioteer Myrtilos helps Pelops. This is the form of the story most commonly mentioned by ancient authors. Combining these sources, we get the following composite account. Because Oinomaos received an oracle that he would be slain by his eventual son-in-law, or because he was to live with his own daughter, he was unwilling simply to give Hippodameia away in marriage. Instead, he established a contest for her hand. A suitor had to take the girl in a chariot and race from Pisa to the Isthmus of Corinth. Oinomaos would persecute his own charioteer, the kid, the youth if he should catch him. In this way one king saw a dozen or so suitors. When Pelops arrived, he persuaded Myrtilos to betray Oinomaos, promising him one night with Hippodameia, or promising him half the kingdom, or alternatively, Hippodameia told him to live with Pelops and induced Myrtilos to help him, promising Myrtilos first sexual rights to her. Myrtilos sawtagged Oinomaos's chariot by loosening the linchpins (or, by inserting linchpins of wax, so that during the race a wheel rolled off and Oinomaos perished). Pelops thereby won Hippodameia and her father's kingdom. As Pelops, Hippodameia, and Myrtilos were returning, Myrtilos kissed Hippodameia or tried to rape her or reminded Pelops of his oath to share her, or reminded Hippodameia of her oath to sleep with him. Pelops cast him into the sea, where he drowned.¹¹

In the different versions of the Greek story, then, three different helpers are said to help Pelops win the race, each in answering to one or more ways to the grateful supernatural helper of the folk tale. In the Kypselos version there is the deceased Kheos, who in gratitude for Pelops's generous treatment of his corpse helps Pelops in an unspecified way to win the race; in the Hesiodic version there is Poseidon, who in gratitude for a previous favor on his youthfulness lends his horses and chariot with which Pelops wins the race; And in the Myrtilos version there is Myrtilos, who makes a pact with Pelops or Hippodameia for a share of Hippodameia or the kingdom. Each helper reflects an aspect of the motif found in *The Bride Won in a Tournament*. Kheos, as a dead man, corresponds to the actual person of the Grateful Dead Man; Poseidon's suit of windproof horses and equipment is formally identical with the iron steed and some magical equipment that the supernatural helper lends the hero in the international story. And the pact that Myrtilos makes with the hero or Hippodameia, according to which he will get a share of the winnings, is reminiscent of the usual pact between the dead man and the hero. So the person and actions of the helper in the international story—a grateful dead man who makes a pact with the hero to help him in exchange for half of his winnings, with his promise to be a princess and a kingdom, and whose help consists in his providing the hero with a fine horse—are distributed over three characters in the different Greek texts: Kheos, the grateful dead man; Poseidon, the provider of horses; and Myrtilos, the pact maker. Ultimately, these helpers must be separate developments of the same character, the grateful dead man. Notice that two of the helpers are charioteers, as soon as Pelops buries one charioteer, another emerges to help him, as though Kheos re-

and the hero to Myrtilos. And the other Poseidon provides the protagonist with a chariot.

In the end of the day, of course, the helper and the hero takes an interesting turn in the legend. Instead of an abstract bargain in which the hero takes as a reward for his services a faith in the future always prove to be unprofitable and a veil over a portion of the kingdom, the bargain in the Pelopon legend takes the concrete form of sharing the princess or dividing the kingdom. These traditions are really two forms of the same thing, one shows an abstract principle, the other is its application. When the helper in *The First Adventure of Herakles* demands his share, the hero learns that the helper wants to divide or share, not only the hero's wealth but also the princess, so when the helper usually means a physical division of the bride. The girl's sexual status is found in a few texts as in the story of Graf Arakos summarized above. Late text ancient or modern does the helper actually get the bride. In the international tale, once the hero acknowledges the helper's claim, an agreement identifies himself as the dead man voluntarily gives up his share and disappears. In the legend of Pelops, the hero's ignoble helper Myrtilos makes his claim, but helps with equal ignobleness denies it and kills him.

So the *First Adventure of Herakles* and the legend of Pelops and Hippodame share the following important features the former features takes in the Pelops legend is occasionally added in parentheses for the sake of clarity or when it deviates somewhat from the norm of the international tale: (1) A king offers the hand of his daughter in marriage to the man who wins a tournament or has established himself as a hero. (2) Learning this, the noble hero sets out to compete in the contest. (3) On the way he arranges for the burial of a dead man with unusually great liberality. (4) The hero subsequently meets a man who agrees to be his helper in exchange for a share of his winnings (a night in bed with Hippodame and/or other kingdom). (5) The helper helps him win the contest, usually by furnishing a fine horse, the grateful dead man Kronos helps Pelops win the contest in a specified way, the grateful Poseidon provides him with wondrous horses. Myrtilos helps him by sacrificing Oenomaos's chariot so that he can win the princess and the kingdom. (7) Sometime thereafter the helper asks for his share of the hero's winnings (Myrtilos wants to share Hippodame as bed). Myrtilos wants half the kingdom, however. (8) he yields his claim. Pelops denies his claim. (9) The helper disappears, returning to death (Pelops drowns Myrtilos).

The Greek story corresponds so closely to *The First Adventure of Herakles* as we know it from medieval and modern tellings that we can conclude that they must be parts of the same story. That the legend of Pelops is a form of the international story does not of course mean that it was normative, representing the form the story took in antiquity. As with several other Greek legends, it is easier to imagine the Greek legend developing from the international story as we know it than the latter developing from the Greek legend. The Greek story appears to be a special development of a more general story.

Pelops shows the usual traits of the hero of stories in the cycle of the grateful dead man. He is overcurious, going abroad to win a bride and competing

6. Hansen 2009b.
7. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. A on Homer II.1.36.
8. See Gerould 1968:48–49.
9. Pindar, *N* 1.24–89.
10. Pausanias 8.12.2.
11. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
12. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
13. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
14. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
15. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
16. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
17. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
18. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
19. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
20. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
21. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
22. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
23. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
24. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
25. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
26. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
27. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
28. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
29. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
30. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
31. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
32. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
33. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
34. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
35. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
36. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
37. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
38. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
39. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
40. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
41. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
42. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
43. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
44. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
45. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
46. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
47. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
48. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
49. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
50. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
51. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
52. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
53. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
54. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
55. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
56. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
57. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
58. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
59. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
60. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
61. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.
62. *Metamorphoses*, bk. 1, ll. 101–102; *Metamorphoses*, bk. 1, ll. 101–102. Pausanias 8.14.10–12.

Brother Chosen Rather Than Husband – Intaphrenes' Wife

A woman is granted the choice of one of her family members, whomever she chooses, the others shall die. She surprises everyone by selecting neither her husband nor her child but her brother, which she justifies by saying that she might get a husband or other children, but since her parents are dead, she can never get another brother.

This story is AT 985 *Intaphrenes' Choice of Brother, Father, Husband or Son*.

It was pointed out over a century ago that the story of the woman who preferred her brother to either her husband or child is attested both in Greece and in India, so that the tale, whenever its origin may lie, is an international one. Since then scholars have pointed out other literary treatments among other peoples, and fieldworkers have recorded texts from oral informants.

In 1907¹ written in Pali a woman went to the king of Kosala and begged for the lives of her brother, her husband, and her son, who had been arrested in taxes. When the king agreed to spare one of the three, the woman chose her brother. Asked why she did so, she explained to the king that if she

should live, she could get a husband and a son, but, since her own parents were dead, she could not get a mother or brother. The king then again spared all three. The same reasoning appears in a modern Greek folktale. A pirate captures three comrades, Kostas, Yannis, and Vlachopoulos, that robbers have taken. Kostas's children, Yannis's wife, and Vlachopoulos's sister, Kostas can have a brother, children, and Yannis's mother-in-law, but Vlachopoulos cannot have a mother or sister. So whereas Kostas and Yannis, by setting Vlachopoulos free, rescue his sister,¹ in the Sanskrit epic *Ramayana*, the hero Rama, believing that his brother, mother, and companion Lakshmana was dead, lamented that he could get a wife, a son, and all other kinsmen anywhere, but he did not see where he might get a brother.²

While the *Intaphrenes* is more reflective of the norm, the other exemplifies some of the interesting variations found in the tradition. In the band of Vlachopoulos, the gender roles are reversed, the person making the choice being a man (or more precisely, three men), and the person regarded as replaceable being a sister. It also illustrates how the protagonist's choice can be expressed action, verbally, and in the solemnity of a monarch's court. It also in the formal physical action in the external world. And the story of *Intaphrenes*, like that of the protagonist, does not actually have to choose between women and was therefore muted, but only comments after the fact of the death of a potential daughter-in-law on the special value that person has for the speaker within a family of concerned persons.

Intaphrenes' Wife

The well-known story of *Intaphrenes' wife* is first told by Herodotus in the fifth century, ostensibly after Persian tradition.³ According to the Greek historian, King Darius of Persia arrested *Intaphrenes*, his children, and a slave, since he believed that they were plotting a revolt against him. He imprisoned them with the intention of executing them. *Intaphrenes' wife* came to the palace and wept incessantly. Taking pity on her, Darius sent a messenger to her saying that he was willing to spare one of her imprisoned kinsmen, whichever one she wished. She chose her brother, surprised, of her, hence, the king had his messenger get ask her why she chose her brother rather than her husband or children, seeing that her brother was not so dear to her as her own children and not so dear as her husband. She replied that, god willing, she could get another husband and other children, if she should lose these, but since her parents were no longer alive, there was no way that she might get another one. Pleased with her reasoning, Darius spared her brother and left her eldest son but had the others killed.

The idea that spouses and children are replaceable is expressed with comic humor in another Eastern tradition recounted by Herodotus, who tells of an Egyptian garrison that had been on duty for three years without relief. The men had decided to desert to the Ethiopians. Learning this, king Isambates, who tried to induce them to stay, urging them not to leave their children and wives. But one of the deserters pointed at his gonatas, saying, but where are these were, there would be both wives and children.⁴

Antigone

The same reasoning is that of Intiparenes, who appears in another fifth-century Greek work, Sophocles' *Antigone*. The heroine, having shown honor to her brother's corpse against the will of King Kreon, has been condemned to die. Reflecting upon her actions and her fate, Antigone explains that she would not have so acted had she been a mother or a wife, and the corpse been that of her child or husband, for she could have gotten another husband or borne another child. But since her parents were both deceased, she could never have another brother, so that she honored her brother.⁷

It is impossible to know whether Sophocles borrowed this argument from Herodotus or was familiar with the tale independently, since, for one thing, we do not know whether the tale was in actual oral circulation among Greeks or was only learned by Herodotus in the course of a foreign travels. (There is no good reason to suppose, as some scholars have, that these verses were composed by someone else and subsequently interpolated into Sophocles' text.) It is, however, worth noticing that Herodotus's narrative and the Buddhist story are set in the Persian world, and the other associated with the court at Kosala, are very close parallels: a king arrests the members of a woman's family, by whom he agrees to spare the life of one of them, whichever the woman chooses, and she picks her brother (if the king asks her to explain her choice, and she says that since her parents are dead, her brother is irreplaceable when as she could get another husband, etc.). As a result the king spares not only her brother but also one or more others as well. In contrast to these narratives, which are truly stories, the allusion of Antigone in the Sophoclean passage is only a commentary upon the value to her of a person already dead, and in this respect it corresponds quite closely to the lamentation of Rama, which is a commentary upon the value to him of a person he supposes to be dead. In short, the Herodotean and the Sophoclean passages appear to belong to different branches of the tradition, one being a story in itself, the other being a commentary set within a story.

Abbauchas

In a revealing Greek variation of the type, the protagonist—in this case a man rather than a woman—seeks out his protector but a devoted friend. In his dialogue on friendship Lucian has one of the discussants tell of a certain Abbauchas, who had just moved with his beloved wife and his two children to the city of the Borsithenites. He was also accompanied by his dear friend Gyndanes, who was suffering from a wound inflicted by highwaymen. That night as they all slept in the upper part of the house, a fire broke out, and Abbauchas, urging his wife and children to fend for themselves, carried his friend safely from the house. His wife and daughter barely managed to escape alive, but his son perished in the flames. When subsequently someone reproached Abbauchas for his action, he explained that he could easily beget other children, and it was uncertain whether his present children would turn out well, but he would not find another devoted friend like Gyndanes in a long time.⁸

Speuses does not analyze either female or male forms of this story, female pro-

tagonists do not save their husbands — or husbands do not give their wives preference. Indeed, in another story recounted by Lucian, Kypselos loses his second wife as a greater misfortune (a loss) so than to lose a wife. Nevertheless, it is surprising that in the present story Apalachas does not even mention his first wife as a "business" but rather as a woman in which the benefits are "summed" rather than a sibling, the protagonist and the friend are both males. In Greek legend at least there are many accounts of close friendship between two men, as Antiklos and Patroklos, Damon and Phintias, etc., but few or none between females.

Although Kerkira's argues that in Greek tradition the devotedness of a sibling has long contended for the top rank with the devotedness of spouses, "and Trenkner remarks that 'in one ideology of many peoples a brother has the highest place in the scheme of human relations . . . the choice that the woman or man makes in these stories is certainly intended to strike the listener or reader as surprising rather than obvious and unexpected.' Whether the ordering of values are acknowledged and even shared by the larger community or not, the protagonist's choice itself is wonderfully unexpected, and it is this quality that makes the story interesting and memorable. Daras is startled at the decision of Intaphrenes' wife and craves an explanation, and similarly Apalachas must explain his action to a person who has reproached him for it. In his *Republic*, Aristotle cites Antigone's preference for her brother over her husband or children as an instance of something incredible and the where requiring an explanation, which he says she gives. Earlier in the same work he mentions the cynic reply of the Egyptian desertor as an example of the sort of statement that a speaker ought to attribute to his opponent in order to illustrate the latter's wickedness. The protagonist's choice is not the culturally expected one. The peculiarity of the woman's reasoning springs from her functionalist perspective. The woman does not see — when she has lived with her brother — him as her husband but rather the "offices" of husband and children, which admit of being filled by other individuals."³³

The dilemma of Intaphrenes' wife is similar to that of Paris in the legend of the Judgment of Paris. In each case a person must judge which of three desirable things is the most desirable of all, and having chosen that must forego the other two. Intaphrenes' wife has to choose between brother, husband, and child. Paris must choose between Hera with her promise of political prowess, Athene with her offer of military prowess, and Aphrodite with her offer of sexual prowess. The narrative poses a problem, a virtual riddle: "when of three excellent options is the best? There is no easy or correct answer, but the protagonist must give an answer anyway and live with the consequences. Paris, choosing Aphrodite, is gifted in love but is forever without talent in the civic and military spheres of his state. The benevolent woman chooses her brother, not necessarily because she rates brothers higher than husbands or children, but because husbands and children are more replaceable. Paris is self-interested, since he may increase his family's renown and benefit his community by means of his talents as a ruler or warrior but not by means of his sexual talent. The woman might be expected to favor her husband or, at least, to plead emotionally that the choice she has been given is an impossible one. Instead, she makes her selection quickly and with a strategic cool efficiency.

trading spouse could not help, as so many generic sons to be ruled and replaced have been, is particularly intriguing persons with whom she has a history and a relationship.

Alms, *For a Cause: Plots, Journeys and Journeys* (London 1883), 21. Pischel 1893: 406–408; Kallias 1949: 155–56; A. 1949: 65–66; 139. Corne, 1937: 111–113. Kallias 1949: 164. Irwin 1971: 158–59; 230–231. See also Jones 1996: 225–227. Marnaghan 1986. Hardy 1996.

1. See also 1997. The question of where the story arose interested the earliest commentators of these poems as well, but not the poets since, for one thing, it is surely easier to travel than it is to make a difference in the prose tradition inasmuch as the oldest attested texts are doubtless many steps away from the original.

2. Pische, 1893: 406–408.

3. Kallias 1949: 155–156.

4. Pische, 405–406, citing *Romans* 6.24.7 ff.

5. Herodotus 3.1.4.

6. Herodotus 2.31.

7. 897–915.

8. *Yannis* 61. For this story in the context of Lucian's *Yannis* see Pervo 1997.

9. *De Sym. Det.* 18.

10. Kallias 1949: 152–153.

11. Irwin 1971: 75.

12. 3.16.9, 3.16.5.

13. Hardy 1996: 107, see also Marnaghan 1986.

Carrying Part of the Load → Donyos and Xanthias

A foolish man takes a load (or part of a load) on himself in the belief that he thereby magnifies the donkey/horse, which carries (or draws) him.

1. *Yannis* 61. The kind-hearted *Yannis* A1.1247A, *Carrying Part of the Load*.

The earliest known text is found in Poggio's *Fecit*, dating from the fifteenth century. According to Poggio, a farmer plowed his field with two oxen and then set out for home on his donkey, on which he also loaded his plow. When he saw that the animal was suffering under its burden, he got off, placed the plow on his shoulder, and got back on the animal, saying, "Now you must not think me silly, since you are no longer carrying the plow."¹

Now you must not think me silly, since you are no longer carrying the plow."¹

In a nineteenth-century Danish tale told of the two fish people of Mols, a certain Hans refers to the man to pay some malt. As he was weaving, the miller remarked, "Your old horse looks a bit worn out. It's a shame for her to have to carry so much—why don't you carry the malt yourself and let her go unburdened?" Hans replied that he could do that, so that he put the malt over his neck and mounted. In this way the old horse got out of carrying the malt, since of course Hans was carrying it himself on his back.²

In a modern Greek tale from Chios, a man went to Chora to make some purchases. He bought sixty *okas* of merchandise, loaded his donkey with it, and mounted the donkey again. Later he saw that twenty-five *shades* of wheat were placed on his own shoulder as he remounted his donkey. When the

animal would not move, the villagers asked him how he could possibly carry the weight on the donkey and then assist him. He replied: "Are you so blind that you can't see that I'm carrying twenty-five loads on my own shoulder?"

The tale is told also in the Middle East and India.

Dionysos, Xanthias, and the Donkey

Although no ancient text of the tale as such has come down to us, the basic idea of the tale appears in a dialogue in Aristophanes' plays produced in 405 BCE. In the opening scene, Dionysos, traveling with his slave Xanthias, who is carrying a load on his shoulder and riding a donkey, paraphrase the relevant portion of their dialogue (vv. 19–32):

- Xanthias: The weight is pressing down on my shoulders
 Dionysos: Now that shows outrageous selfishness. I'm sure am walking and trying while at the same time riding, so that I do not have to deal with being miserable.
 X: You mean I'm not carrying anything?
 D: How can you carry something when you're being carried?
 X: Well, by carrying this load here.
 D: Isn't the donkey carrying the load that you're carrying?
 X: No, not the load that I'm carrying.
 D: How can you be carrying anything since you yourself are being carried by another?
 X: I don't know, but my shoulder here is under a lot of pressure.
 D: Well, then since you say that the donkey is helping you, let's turn and carry the donkey.

Like the Cuban defending himself against the monkeys in the modern Greek tale, Xanthias defends his belief that the load he bears on his shoulders is a burden only to himself and not to the donkey he is riding.

Now Aristophanes seems actually to interweave portions of two ethnologically similar but otherwise unrelated tales of foolish persons here – *one of the kind of the lead* and *The Miller, His Son, and the Ass*. Both tales end with the fool with one or two foolish men and a donkey, or other beast of burden, and both tales feature comic absurdities concerning lifting.

The Miller, His Son, and the Ass

The latter tale recounts the experiences of a father and his son (and/or wife) who are traveling with their donkey. As they walk, passersby blame them for not letting the donkey carry them. When the father can walk and lets his son ride, passersby criticize him for letting the youth, rather than himself, ride. When he rides and his son walks, they criticize him for making the boy walk. When both ride, they are blamed for overloading the poor animal. When finally in exasperation the two of them carry the donkey, people laugh at their folly. Sometimes they dispose of the donkey, or it perishes accidentally.

So in AT 1215 *The Miller, His Son, and the Ass*, I am going to use the first one, a too,

of persons responses to the necessities of a succession of other wayfarers, although a second or a third one, and he seems to exhaust all the possibilities of going without success to please everyone. Although some texts employ some possibilities not listed here, the father is reproached for seating his son behind him and another for seating his son in front of him; the texts typically suggest a solution to the possible combinations. These are presented as a long but more or less calm sequence. In different versions the son may be the one who is teaching a lesson about life or the father may be the one whose words are may be called lamented. The tale often concludes with the father or the narrator or both pointing out the moral and reflecting on his own often either to live take as a trope. The narrative is, or can be, considered a folk tale, as we see in texts in different European languages and in Arabic and Persian as well as known in Turkey and India. Despite its geographical spread it has rarely been related in oral tradition, which suggests that the oral texts may be dependent largely on the literary tradition.⁴

In the narration of the fourteenth-century monk Ulrich Boner, who recounts the tale in his collection *Der Edelstein*, a man was taking his son and his donkey to market. He was riding and his son was walking. People said "Look how the man is riding and lets his son walk. He would do better to walk alongside and let the boy ride." When the old man heard this he dismounted and let his son ride. Then people said "The old man must be a fool since he dismounts to ride." So the old man carried his son on the donkey. Then people said "They're going to kill the donkey; the old man should ride and the youth walk alongside." The father said "We are both going to walk. The donkey should also have a little rest." So they walked alongside the animal. Then people said "Look how foolish they are for letting the donkey walk without a load." To which the father said "Well, carry the donkey and see what the people say." So they hung the donkey from a pole with its feet spread and carried it. Then people said "Two men are carrying a donkey, they ought to be carrying him." They're obviously fools." Then the old man said "No matter what we do, we are called foolish. My advice to you is just to do what is right; a man who does what is right is a happy man." To which Boner adds his own moral, declaring in effect that it is scarcely possible for a person to live without reproach, so that each person must decide for himself what to do.⁵

Although the earliest reported texts of this fable date to the thirteenth century, the scene in Aristophanes' comedy has seemed to some classical scholars to presuppose a familiarity with the tale.⁶ As in the oral tale, two foolish men (father and son, or master and slave) travel with a donkey. Dionysos complains about having to go on foot while his servant rides, and he suggests more or less that since the present arrangement is not working out, the donkey should be carried. The donkey is carried to further giving way instead to other whims, but the latter thought in particular may refer to the memorable climactic scene of the old man when the two foolish men actually end up carrying the donkey. If so, the comic tale must have been in oral circulation in Aristophanes' day.

In *Plautus' Rudex* the last of the foolish men decides to relieve his beast of burden of the weight it bears by placing the load on himself, although he in

turn is supported or paired by the animal. In *The Mule and the Saddle*, for instance, the two protagonists, sharing the criticisms of various persons they pass on the road, try various combinations of carrying and refusing their donkeys to walk, and the other rides; they exchange places, both walk, both ride, etc. In exasperation at their inability to please everyone, they resolve to rid of their beast of burden. In both tales, the same humans exchange roles with their animals by adopting the role of beasts of burden themselves. It is perhaps this similarity in logic, together with the virtually identical situations of men and a donkey in the two tales that may have prompted writerspires to draw upon both narratives in creating the scene, drawing the central idea of *Carrying Part of the Load* with motifs suggestive of *The Mule and the Saddle* and *The Ass*.

- [AT 1242A *Carrying Part of the Load* Wesche 1911: 233, 164, 226, 236, 240, 241; Clouston 1888: 19–20; EM 4: 18–21; Ashuman, type 1242A]
 [AT 1215 *The Mule and the Saddle* Clouston 1888: 19–20; Clouston 1888: 34; Clouston 1888: 362–33; 34; Wesche 1911: 226, no. 56; Harber 1924: 33–34; Pálfi 1924: 2384–385, no. 57; Radermacher 1913: 4–6; 1914: 1; Trenkner 1958: 85–6; Holbek 1964: 32–53; EM 1: 867–873; Ashuman, type 1215]

1. Facette 56
2. Christensen 1939: no. 88
3. Megas 1970: no. 59
4. Holbek 1964: 30
5. Götteke 1862: 535–536
6. Radermacher 1913: 194–195; Trenkner 1958: 85–86

Carrying Water in a Sieve \neq Danaides

The task of carrying water in a sieve (riddle, cracked dish, etc.) can function as an impossible task for a magic. So in a Scottish tale a young woman on a journey lost her way and sought shelter for the night. A little dog warned her. After a while Kelpie, a kind of water spirit, appeared, telling her to make her bed and he would lie with her for the night. She did not know how to keep Kelpie away. At the dog's suggestion she said she had nothing to make a bed with, but Kelpie presently reappeared with bedding and repeated his order. On the dog's advice the girl said she was thirsty and asked him to fetch her a drink in a sieve and a cracked dish. The spirit went off to fetch the water but soon returned complaining that the sieve and dish were cracked. If it were he was instructed to stop up the holes and the crack with teg, he set out to gather teg. Though he toiled hard, the water still escaped, and so on the day had dawned when he returned, the girl was gone. Similarly, in a cycle of stories about the devil and a man named Davies, the devil is a wasp, bested by Davies. Once when the devil asked Davies to give him an impossible task, Davies made him carry water in a riddle, which the devil tried but failed to do.²

At other times, especially in more complex tales, the task serves as a difficult, though ultimately solvable, problem for a heroine. Thus, at the beginning of an

English tale, a hateful woman gave her stepdaughter a sieve and told her to fill it with water at the well in the World's End. When the maiden found the well bottom empty, she threw a helpful frog to help her stop it with moss and wash it with clay. In some pieces legends the protagonist is so pure or holy that he or she is able to carry water in a sieve.⁴

The motif of carrying water in a leaky vessel is also found in one of several strange motifs occurring in by persons in the other world. In a vision of, or a visit to, heaven a man sees men carrying a beam sideways; another man drawing water from a well with a bottomless bucket; and other men hitching horses backwards to a cart, or the like.⁵

Although carrying water in a sieve is not known from ancient sources as a task to frustrate or frustrate a ghost, the idea of carrying water in a sieve or other leaky vessel was current in different ways in both Greek and Roman tradition.

Ancient Water Carriers

Although we now automatically think of the mythological water carriers in the Greek realm of the dead as being the Danaides, in early Greek tradition the water carriers seem to be nameless. They may be male or female or a mixed group of males and females, and their number is not fixed. They are described simply as ghost persons or unidentified persons, or they are not characterized at all. They live in Hades' realm, in the neighborhood of other active ghosts seen by Sisyphos and Odysseus, where they endlessly carry water in a sieve or pour water into a perforated *pitnos*, a large storage jar or both.

Evidence of the ancient water carriers is found first on an Attic black-figure amphora dating from the end of the sixth century B.C. that shows four figures emptying water pots into a *pitnos*. The figures are winged, indicating that they are souls of the dead. Though the water pots are not broken and only the upper half of the *pitnos* is visible, not showing us a hole at the bottom, the image was evidently familiar enough or as meaningless enough that it did not require this detail to be understood. In exactly the same way one could abbreviate the Greek proverbial expression "to pour water into a perforated *pitnos*" by saying simply "to pour water into a *pitnos*" (see below).

In the fifth century Polygnotos executed a painting of the realm of the dead for the Knidians, he at Delphi, which the traveler Pausanias describes in detail.⁶ In part of the painting two women, one old and one beautiful, are carrying water in broken pots; they are labeled as women who have not been initiated into the mysteries. In another place there are an old man, a old woman, a boy, and a young woman; most of them carrying water to a *pitnos*, and the old woman's pot is perhaps broken.

The earliest literary allusions to the water carriers are found in Plato. In the *Kritikos* we learn that in Hades' realm "many and unjust persons are forced to carry water in sieves." In the *Lysis*—in a more elaborate image, Socrates says that some clever man has compared the part of our soul in which appetites are forced to a *pitnos*, more specifically to a perforated *pitnos*, because of its insatiableness. He mentions how the most miserable denizens of Hades' realm, the *khoriskoi* or *choriskoi*, carry water in perforated sieves to a perforated *pitnos*. Furthermore, "the souls of the *choriskoi* are like sieves, for they are not water-tight

but leaky with disbeliever and forgetfulness. Xenophon 2 also's contemporary remarks that he finds pitiable those persons who, according to tradition, pour water into a perforated *pithos*, since they labor in vain.

Danaides

By the first century B.C. (if not earlier), the analogy of water carriers in Hades' realm became identified with the Danaides, the legendary daughters of Danaos. According to Horace the daughters of Danaos draw water and pour it into a storage jar (*dolium*) from which the water runs out at the bottom. In the pseudo-Platon *Atreus*, the date of which is uncertain, the author speaks of the never-ending water buckets of the Danaides. When a reason is given for their endless toil, it is that they murdered their husbands. Since the Danaides brought about the death of their cousins, Ovid says they seek again to fill up the waters they use. According to the usual story, the fifty daughters of Danaos were betrothed against their will or tact of their father to their cousins, the fifty sons of Aegyptus. On their wedding night, they killed their husbands. On either all of Hypermetra did, who spared her husband Lynceus, subsequently, either the other forty-nine Danaides were punished for their crime and reformed, or Lynceus slew them to avenge the death of his brothers. In either case, upon their own deaths they toiled in Hades' realm, carrying water ceaselessly in or for cast-iron jars.

Proverbial Expressions

A number of Greek proverbs also employ the image of the sieve or jar as in a collection of proverbs attributed to Pseudo-Plato, the latter lists is metaphors for impossibility: 'You're pouring water into a *sphithos*' and 'You're pouring water into a perforated *pithos*'.¹⁷ The former is obviously an abbreviated form of the latter, suggesting that the expression was a common one. In 'You're pouring water with a sieve' and 'You're carrying water with a sieve' we have a second pair of variant expressions.¹⁸ The first group refers to leaks in storage, the second group to leaky vessels of transport. Plautus speaks of 'pouring words into a perforated *dolium*'—obviously a play on the usual Greek expression, but he also says, 'You're pouring rainwater into a sieve,' which may have been proverbial among the Romans.¹⁹

Zenobios, a compiler of proverbs who was contemporary with Pseudo-Plato, explains the expression *housos pithos* or 'into one's storage jar' as meaning a glutton. He identifies the unfrustrated storage jar with the *pithos* into which the daughters of Danaos pour water and which is never filled. The source of the unfrustrated glutton about it, and the Danaides filling broken vessels with water, carry it to a perforated *sphithos*. He explains that the fifty daughters of Danaos were betrothed to the fifty sons of Aegyptus, and that on the wedding night all the Danaides except Hypermetra killed their husbands, because of their crime they were condemned to pour water into a perforated *pithos*. The expression Zenobios adds, can also refer to Hades' realm, since it is a never-ending regardless of how many people die.²⁰

So Zenobios knows two significations of *housos pithos*, 'insatiable appetite,' a meaning that we find in Plato and a few other authors.²¹ And Hades' realm, an

knowledge, inferior to his never-fled. It is certainly possible if not probable that the traditional expression *apistos pathos* was an old, humorous metaphor for frustration and became the source for rather than a derivation of the image Platonist raises in the context in which the part of the soul concerned with appetites is likened to a perforated jar. Whether the notion of the *apistos pathos* itself was derived directly from the perforated *ribes* of the other world or was an independent though similar image, Zenobius believes it derives from *apistos*, the water carriers who in his day were the *Danaides*.

The phrase itself expresses and the mythological tradition run parallel, both usually concerning the notion of fruitlessness or depending for when the focus is upon the water carriers, as it usually is, and of insatiable appetite when the focus is upon the receptacle.

In the Realm of the Dead

It is ancient where the Greek death realm is peopled with strange persons who carry on repetitive or continuing tasks that resemble those of living persons, except that they are useless. Sisyphus pushing uphill a stone that always rolls down again. Osiris creating trope that has no relevance as soon as it is completed by Danaos carrying water in leaky vessels to a leaky container.²⁴ The Greeks regarded crimes for which these fruitless activities might be thought fitting punishments, but the purported offenses vary and the causal connections are uncertain. According to Herakleides, Hades made Sisyphos roll a stone up a hill in order that he might not run away again (see further, Lord's Prayer), a connection that makes no sense at all in connection with Sisyphos's task. During his life Osiris was accused a criminal, but rather a hardworking man with a spendthrift wife, an excuse to Hades, resulting metaphorically reflects his unhappy domes-
tic atmosphere. In truth, his not clear way to sexual release. In the case of the water carriers, as we have seen, they do what they do because they are unjust or because they were unjustified or because they murdered their husbands. The otherworldly dimension is constant while the cause is variable or uncertain. Keats suggests that they are sinners who are somehow trapped in time, unlike the souls of the good.

In medieval and modern Switzerland and Germany a number of humorous traditions assign impossible or unending tasks as punishments to unwed persons after their death, especially to old maids.²⁵ Since their lives were seen as useless, having failed to achieve their true goal, so also their souls were condemned to unending and useless tasks that accompanied nothing. Old maids had to measure the cold ground of a certain bog with their fingers or polish a certain tower or sweep a certain place with the beards of old bachelors. In a tradition reminiscent of the Danaides, what if they are not exactly unwed, do at last effecting their lives in a marital state, deceased bachelors had to carry sand in perforated baskets from the Rhone to a mountain.²⁶

We find a group of such tools in the humorous tale of *Master Iffheit*, in which the protagonist, a man given to criticizing and complaining, sees in heaven three or so instances of such apparently futile that he has great difficulty in continuing, for example, two men trying to carry a beam sideways through a doorway, a man drawing water from a well with a bottomless or leaky pail, a man already overburdened with wood adding even more wood to the load he

attempts to carry a dead man hitching horses backward on a wagon. Sometimes the protagonist learns that the apparently foolish behavior he witnesses actually means something quite different from that which he initially assumes. This vision of strange and apparently foolish otherworldly activities is found as early as a p. 800 in the Greek legend of St. Arsenios, who said he saw in a vision a man carrying a heavy cart of wood and always adding more, four men carrying water in a sieve, and two horsemen who were trying to pass through a doorway while holding a beam crosswise. Each man he learned represented a different kind of sinner.³⁶ Again the set of tasks is nearly constant, although the interpretations vary. In the Arsenios legend, Arsenios himself later saw men carrying water in a sieve who did good works but also sin, so he rebuked them so that his good deeds were lost. But in the German version of the *Pfaffen-Pilger*, Piram saw in his dream two angels drawing water from a well into a vat that had holes throughout – so that the water ran out everywhere – in which the angels were soaking the earth with rain.³⁷

The idea of a cluster of otherworldly tasks is therefore many centuries old, and the idea may well be many centuries older than Arsenios. It is conceivable that it underlies the puzzling cluster of characters in Greek tradition who in time became the Donatists, Sisyphus, and Oknos. If these classical figures did not enter Greek tradition in the daily but instead came as a group as a set of tasks belonging to the otherworld, each one performing a different unending task. One fool repeatedly tries to push a stone to the top of a hill, but as much as the stone is too heavy for him it always rolls back before he reaches the top; another braids a rope that, unknown to him, is so undrinkably soft that as he braids it, and another carries water in a sieve, these characters (Oxyrhynchus, by thesis, the familiar Greek names and the different interpretations) multiply, and the latter are never entirely standardized, because they have a different and necessary connection with the enigmatic behaviors to which they are attached.

Tuccia

According to a popular Roman tradition a companion of the wise Virginius, a Vesta Virgin named Tuccia of having violated her sacred vow of chastity. When Tuccia was told to make her defense, she said that if she would die so as her actions. Having then called upon Vesta to be her guide and with the permission of the pontiffs, she led the way to the Tiber, escorted by the populace of the city. "They say she came to the river," reports Plutarch's *Life of Hannibal*, "and undertook the task that proverbially is in the first rank of impossibilities. She drew water from the river in a sieve, carried it as far as the Forum, and poured it out at the feet of the pontiffs." After Tuccia's vindication, a search was made for her accuser, who could not be found.³⁸

Tuccia's ordeal would not be more different from the ritualistic tales of the Greek otherworldly tradition with their almost autistic repetition and lack of consequence, as though the performers of the tasks, not yet having discovered solutions for them, were condemned to repeat them until they should do so. In contrast, the Roman legend is set in the world of the living, the task is attempted once only and being executed successfully is not repeated, at least moreover is clear having been announced in a house. The Roman story, at least,

quantum with the *Uxoris Fides*. Although the collector does not record his informant's age or gender, the content of the story suggests that the narrator was probably an adult male.

In a Bessie text, a young man who was loved by two girls threw two rings into the sea, promising to marry the one who could bring a ring back to him. Both girls went to the sea daily, but neither of the rings ever washed up. Years later, when one of the girls was preparing to cook a fish, she cut it up to remove the guts, and what do you think she found? (The listener is expected to reply, "One of the rings," or the like)—the guts!¹⁴

Demades

The text's internal structure has not always been confined to children's storytelling as shown by an ancient Greek anecdote concerning the orator Demades that is heard in the anonymous collections of Aesopic fables in Greek prose. The orator Demades was once addressing the Athenians, who were not paying close attention to him. He then asked if he might tell them an Aesopic fable. When they assented, he said that Demeter, a swallow, and an eel were traveling together, when they came to a river the swallow took to the air and once entered the water. Saying to the eel, "So, she is dead." The Athenians asked, "And Demeter, what did she do?" Demades said, "She is angry at you for neglecting the affairs of the city while listening to Aesopic fables."¹⁵

Certain to use the dilemma tales (see "Wooden Doll") and some unfinished tales (see "Unfinished Tale"), entail the active participation of the listener, so that in ancient texts they are best represented dramatically in order to capture the interaction of teller and hearer. So here the tale is incorporated into a supposition dialogue between Demades, an Athenian politician of the fourth century B.C., and his audience of Athenian men in the classic fashion of the catenae. Demades begins narrating a tale into which he introduces an element of interest or suspense (the three characters in the tale encountered an obstacle at which point one flew and one swam, and abruptly stops, inducing his listeners to ask a particular question (what did the third character do?), which in turn sets up his answer, a reply that is meant to make them look foolish.

Among children the telling of a catenae tale seems to be primarily a form of playful behavior in which the teller gains a laugh by tricking his or her listener into looking foolish. In the story about Demades it is probably all this too, but in addition the orator also has the non-playful purpose of chiding his audience for not paying closer attention to important matters. Since an Aesopic fable did not purport to be an account of a historical event, it ordinarily had little claim on and of itself to the attention of a serious-minded person (Greek or Roman), and when a narrator had a tale for its own sake as an amusing tale rather than subordinate, for the purpose of illustrating a general point, it had no such claim at all. There is some irony in the fact that the anecdote that provides a frame for the fable is in turn classified as an Aesopic fable by the unknown Greek compiler who includes it in his collection of Aesopic fables. But Demades' fable-within-a fable is not a fragment of a real tale. Like other complete tales (see "Unfinished Tale"), this tale exists

only as he begins his story, is the fragment of an adventure. There is no real answer to the Athenians' question other than that which Demosthenes gives.

Demosthenes

A similar anecdote was also told of the Athenian orator Demosthenes. Demades and Demosthenes were contemporaries, though they were not allies and it was in fact Demades who procured a decree for execution of Demosthenes, which led to the latter's suicide.

According to this tale, which is recounted in an ancient biography of Demosthenes, when the orator was once being prevented (and even by the shouts of the Athenians, from speaking) in the assembly, he said he wished to address them briefly and they became silent. 'A young man' Demosthenes said, 'is on his way, key one summer to go from Athens to Megara. When it was nighttime and the sun was burning down, both the youth and the owner of the donkey wanted to rest in its shadow. Each man prevented the other from doing so, the owner saying that the young man had hired the donkey, and the young man saying that he had hired the animal and so had a right to it. Seeing this Demosthenes began to depart. But the Athenians held him back and asked him to finish the story. Demosthenes said, 'You are well enough to not speak about a donkey's shadow, but you are not willing to listen to me speak about serious matters.'

Instead of finishing his 'serious' and 'important' question, Demosthenes induces them to ask him to finish his anecdote, the outcome, some say, for the audience's response sets up the speaker's irony, the effect of which is to make the audience appear foolish.

The unknown author of the biography does not dwell upon the anecdote, which is merely one tale among many that the actor or relates in quick succession and without further comment, essentially the same story is told by the paroemiologist Zenobios, where Demosthenes is defending a man accused of a capital offense by the Boeotian ex-archon Phokios, who then insists so that the listeners were initially very noisy, and in the end silent. These sources do relate the anecdote in the course of glossing the proverbial phrase 'a donkey's shadow' or 'concerning a donkey's shadow'. The expression is a metaphor for worthlessness (*zenos*) and is applied to persons who would do ever something of no value (Zenobios). It originated in oral tradition independent of the anecdote about the orator and is attested before the time of Demosthenes.

Whether the proverb gave rise to the tale of the man wrangling as for the right to the donkey's shadow or the reverse, is not the sort of question that I address here, but it is worth noting, as van Thiel observes, that Greeks would have been able to catch the sense of the proverb without the anecdote, 'the donkey's shadow' was a familiar metaphor for something fleeting, or worthlessness as in 'a donkey's image of a shadow' and so the expression is a pun on the proverbial 'a donkey's shadow'. The form *genitive + shadow* appears also in other Greek proverbs such as *hōnē genitōi* 'a dog's shadow' and *hōnē genitōi* 'a donkey's shadow'. As for the donkey, the animal was metaphorical for something of no value and of little value as in the proverb *hōnē genitōi* 'from horses to donkeys' referring to a less than dignified creature. By the 1st then, 'a donkey's shadow' indicated something of no value.

Demosthenes' tactic of the two men wrangling over a donkey's shadow is also an unrefined take on Demades' narrative of Demeter the swallow and the cock. Both Demades and Demosthenes tell a fable there, so called. Although the tales vary, the fable, so far as it goes, is an entertaining fable or fable-like tale in both cases, each narrative conveys its message in a different way. In the former anecdote the boundary between the frame and the fable is broken when Demades, deploring that Demeter is angry with his listeners, brings a character out of the fable and into the frame itself in order to reprimand the audience that has inquired about her. In the latter anecdote Demosthenes illustrates how his listeners misuse their energies as they vainly attempt to capture the attention by relating them a frivolous tale, demonstrating how they prefer such entertainment to more important matters, but a story has selected a tale that is itself about men who waste their time with tales, so that the men who waste their time wrangling over their goats' or donkey's shadow are a metaphor for Demosthenes' listeners.

Diogenes

Essential to the same point is a more elaborate Greek anecdote concerning the most famous philosopher Diogenes of Sinope that is found in an anecdotal biography of the philosopher. Once when Diogenes was discoursing in public on serious topics and no one gathered around him to listen, he started whistling. When people now collected about, he reproached them for coming earnestly to listen to nonsense and for coming slowly to listen to earnest matters.

The tradition of the public speaker who relates a catch tale or the like to an inattentive audience is also found in ancient Jewish literature, where it is attributed to different rabbis. Unlike the classical anecdotes, which usually close with the orator's admonition, leaving us to wonder whether he resumes his address or not, the Jewish anecdotes clearly relate how the speaker, once he has gained the attention of his audience, resumes or launches into his sermon, indicating he gains their attention by presenting not an imported tale, but an element of his sermon in an intriguing form. Thus, when Rabbi Judah Ha Nasi, who lived in the second and third centuries A.D., was delivering a sermon to a Jewish audience and wished to attract their attention, he started to relate a story about a certain Egyptian woman who gave birth to six hundred thousand infants at the same time. Then he stopped speaking, and one of his disciples asked him who that marvelous woman was. The rabbi replied that she was the mother of Moses, whose is equal to six hundred thousand Israelites.

The tradition of the tradition of the clever orator may be an anecdote told by the medieval author of *Caesarus* of Heisterbach, who reports that Abbot Ceyricus was preaching on the occasion of a high holiday when he noticed that many members of his audience, especially the newly converted, were sleeping, some of them even snoring. Then he called out, "Listen, brothers, listen! I want to tell you something new, very new. Once upon a time there was a king called Artax. He did not come here but said instead, 'You see your need, brothers. When I spoke of God, you slept, and now that I have inserted frivolous matter you are all awake with ears alert in order to hear me.' Caesarus writes that he himself was present at the sermon.¹¹

A ram and some boys, one boy, a wife, a husband
Perish by means of a knife, water, rope, grief.²

In a Sicilian text from 1600, a slaughtering a pig as its children looked on. Later when the children were playing, one child said to the other "You be the little pig and I be the butcher." He took a knife and cut the throat of his little brother. The father who was sitting very young child upstairs, heard the screaming of the little child and down took the knife from the throat of her child and a great fright took the heart of the child who had played the butcher. Then she ran back to look on her child in the bath who in the meantime had drowned. The woman asked herself. The father returned from the beds, and when he saw the scene he was so afflicted that he died shortly thereafter. Now the pope, being an accomplished poet, tried to capture these events in a distich but was unable to do so. So he rewarded a prize for the man who could. A poor student wished to win the twenty ducats given up and down as his quatrain, shouting: "If I can't do it, then the town will do it." The latter appeared in mediate took the quatrain and wrote:

A pig, two boys, one boy a wife, a husband
Perish by knife, water, rope, grief.³

An Aragon text dating to the early fourteenth century tells how an Aragon slaughtered a sheep and invited Mohammed to dine with him. One of the hosts' two sons had then witnessed the slaughtering of the animal and wishing to know his little brother what happened, cut off his brother's head. As his father rushed to the scene, he overcame in fear, falling into the basin over which he perished.⁴

In a German text describing an event that allegedly took place in 1540, two children watched an animal being slaughtered in the farmyard, reenacted the scene with their younger siblings, and fled from their father by going into the lake where, in which they unsuspecting of their mad fate. As a result the mother cast herself into a well, and the father hanged himself.⁵

Although the children in the Sicilian folk ballad "La Donna di Calatamara" pretended to be making a game of an adult activity, the ballad is certainly a reflection of the present story. After knowing enough a mother dressed herself for execution. She instructed her young son to watch over his little brother in the cradle, and after she left the foolish elder brother took a knife and cut the infant's throat. When he awoke and gasped out, the frightened boy hid himself in a basket over which he fell asleep. The mother came home, quickly placed some brushwood in the oven, and made a fire. Presently she found one child dead in the cradle, so she burned it in the oven. The father, thinking his wife had killed the children, grabbed the knife and killed her.⁶

A German account from 1557 relates how in Franeker, a town in West Friesland, some children five and six years of age were playing together. They made one boy play a mother, another a cock, and a third a pig; of the girls, one was to be a cock and another was to be her assistant, catching the blood of the pig in a vessel in order to make sausage. The butcher pulled down the boy who was playing the pig, and cut his throat with a little knife as the assistant cock caught his blood in a vessel. A town constable man who was passing by at this

time took the young butcher and brought him to the proper cutting station. He immediately convened the town council. The boys then cut out the kidneys and do so since the killing had happened in their friend's game. Once everyone is old man suggested that the apples should be thrown on the fire, and to the other a god coin, summon the child, and give him his life. If he takes the apple he should be executed, but if he chose to eat a whole hog put to death. This advice was followed. The child, however, took an apple and so was let go.⁷

The *Zimmerman* reports an event that took place in Deddingen. After slaughtering a calf in front of his house a butcher went on a Mass. While he was gone his children played at butchering, and one child killed the other. Their mother ran to them, forgetting the infant that she was holding, which then crowded. When the butcher came home from church he saw a miserable scene and killed himself with a bread knife. The wife was so upset that she killed herself. The boy who had killed his brother was dead and inquired when offered the choice between an apple and a goose, chose the apple.⁸

The considerable variation in action in these texts renders it difficult to construct a standard form for purposes of discussion. Nevertheless, the gist of a number of the texts is that the children imitate their father in their play. One child takes the role of a butcher and the other child is the mother who kills the pig. The young slayer often suffers one of several fates, which serve to generalize as summary execution, negligent execution, or acquittal. In subtype I shall call Subtype A his mother rushes to the guilty scene and impetuously kills him for killing his brother, sometimes, saying an intentioned that she has been punishing, when drowned in her absence. In subtype B the slayer is punished if the boy hides in a bake oven, which his mother subsequently has up, unknowingly roasting him. In either subtype she kills herself from despair or her husband, blaming her for the deaths of his children, kills her in anger, and he himself dies soon thereafter. In Subtype C the slayer strikes an acquaintance on the grounds that he acted as a child, not as an adult.

These alternatives taken together form a kind of meditation on guilt and innocence, with which the entire story is concerned in one way or another. Often the children are said to imitate in their play the slaughtering of an animal that they have just witnessed in their father's penury. The guilt of the father is apparent is suggested in those texts in which the father slaughters an animal just before going to Mass or the mother kneads bread just before going to Mass. After all, the mother would not have made a fire in the bake oven if she had not been making bread that day. This behavior, which perhaps is imagined to transpire on a Sunday, seems somehow to trigger the crimes quickly to follow, the horrible punishment that ensues, suggesting that the misfortune the parent suffers is partly deserved. In two forms of the story, A and B, the mother now kills the slayer, either impetuously, using the first weapon she comes upon, or negligently, roasting him in her bake oven. And while she in such cases kills one son, she may also negligently allow a third child to drown. With equal impetuosity the woman may then take her own life, or her husband, no more given to deliberation, can she may slay her, blaming her just as she earlier blamed her son. In short, one thoughtless act leads quickly to another. One

ing to suppose that an ancient Greek tragedy had been married to a modern urban legend.⁹

The text of Subtype A continues with a coda that narrates how the strange and yet deathly comes to the composition of a poem that economically sums up the events. The bishop cannot explain the enigmatic deaths, or the pope understands them but cannot picture them in a distich, so he offers a prize to the person who can. When a particular student or student is unable to do so and calls upon the Devil, or he helps the latter, immediately he composes a Latin elegiac distich that both elucidates and summarizes the tragedy. The Devil does well for him, but his victory for not only is a speed end of day for unchristian behavior and intention, so this, but the Church never resorts to the Evil One for help. The verses frame a series of songs to a class of poem for which there are specimens from antiquity on card, called *variae*, *versus pariter* or *alterni*, *versus copulati* and *Spattverse*.

The Discrimination Test

The drama's subtype C takes up the issue of the guilt or innocence of the boy who has slain his brother. What sort of responsibility ought a child bear who has committed a capital crime? The judges decide that only a child who is mentally an adult must be held responsible. The determination of the child's mental age is accomplished by a remarkable test in which the child is given a choice between two attractive objects, the assiduous object symbolizing a child's interests, the more valuable object an adult's interests. The child is released after choosing the former, which promises immediate and obvious gratification, as opposed to the other whose function is unknown to the child or perhaps whose promise of gratification is more remote.

The test of the child is a traditional one. According to an interesting tradition, somewhat earlier test was employed by Tibetan monks in 1936 after the death of the thirteenth Dalai Lama in the effort to identify his new incarnation. Signs and an oracle pointed to a peasant boy living in a remote village. Among the tests administered to him by the delegation of disguised monks was giving the boy a choice of three possessions of the previous Dalai Lama mixed with awarduplicates of them: two robes, two walking sticks, and two ritual drums. The drum that had belonged to the deceased Dalai Lama was plain, whereas the other was brightly ornamented. Making all the right choices for two years and he eventually became the fourteenth (and present) Dalai Lama, the Buddhist monk Tenzin Gyatso.¹⁰

As in later tests is a so found independent in Greek tradition, where as in the Euripidean genre it establishes the maturity rather than the immaturity of the child. According to the orator Hyperides, the young son of the priestess of Artemis at Brauron took a drachma that was among the offerings to the goddess. As a test of his intellect, both the one drachma and a four-drachma coin were placed before him. He chose the latter, showing that he could make discriminations of value.¹¹ In what appears to be another version of the same legend, a boy picked up a gold katydid that had fallen from the garland of a statue of Artemis. Judges then placed toys, dice, and the gold leaf in front of the boy.

Since he went for the gold that they put him to death for so young a thing, killing him on account of his age.¹⁵

Makareus the Priest

That *The Children Play at Hog Killing* closely related to the classical tradition is shown by its retelling by Aelian, who, like most of the narrators of the more recent texts, relates it as a legend, as an actual event that occurred to his ancestor in the Greek city of Mitylene.

According to Aelian, Makareus was a priest of Demeter in Mitylene. Though he appeared to be an upright man, he was in reality the most cruel to women. A stranger once came and deposited some gold with Makareus, who buried it in the temple. Later when the man returned and asked for his gold back, Makareus brought him inside as if to return the gold, and killed him; he then dug up the gold and buried the stranger in its place. He supposed that his deed escaped the notice both of man and gods. Some time later the man came round for the triennial festival of the god. Makareus performed sacrifices on a grand scale. While he was taken up with the Bacchic rites, his two children were left in the boarding. There they went to the altar where the burnt sacrifices were still smoldering, and began imitating their father's sacrificial rites. The younger boy offered his neck, and the elder boy, finding a sacrificial knife lying around, killed his brother as though he were a sacrificial victim. When people saw this, they screamed. The boy's mother came running, and when she saw one child dead and the other holding a bloody knife, she took a piece of wood from the altar and killed her son with it. News of these events now reached Makareus, who left the rites and rushed into the boarding; there he killed his wife with the thyrsus he was carrying. Makareus was arrested and, under torture, confessed his original crime; he died in the course of punishment. The man who had been illegally but before I received public honors and was reburied. So Makareus experienced poetic justice, having been punished with the loss of his own life together with those of his wife and children.¹⁶

In the Greek story the father is a priest, a sort of religious butcher, who by performing sacrifices of animals vicariously provides a model for his sons' play. The story is a form of scapegoat for the mother/impetuous/slayer and the father presently returns and, as in the Sicilian tale, is herewith his own impetuosity.

But Makareus is more than merely the mediator of his children's game. Like the impious parents who perhaps visit Sunday as an ordinary weekday, the Bacchic priest is an impious man who cheats a depositor of his money and his life, making Makareus a prime (and date for divine retribution) of cosmic rebalancing. Another Greek story of a cheated depositor is found in Herodotos, narrated by the Spartan Leukychides to the Athenians after they had declined to surrender four hostages. A Spartan named Clearchos (and Leukychides) had a reputation for outstanding honesty. Trusting this, a man from Miletos deposited part of his money with him for safekeeping. Years later when the sons of the Milesian came to Clearchos and requested the re-

9. The first is a text from an Arabic version of the tale, *al-Asne al-Beyda* (1963). Minor variants and variants are given in the text. The text extends to the end of the story. The text is a translation of the Arabic text. See Kurlberg 1991.
10. BP 1.204, Schenberger 1967.
11. Schenberger 1967:410-411.
12. *Maqamat* 12.36. The text is a translation of the text. See further below.
13. Hicks and Chogyam 1990:17-23.
14. *Hyperides* fr 199 Kenyon = Polak 97a.
15. *Avian* 1.1.5.16.
16. *VH* 13.2.
17. *Hyperides* fr 199 Kenyon = Schenberger 1967:410-411. Further below, 118-119 and "Money in the Stick."

Cinderella Rhodops the Courtesan

Cinderella has been found in the oral tradition of many nations and is probably the best known folktale in the world. The most famous texts of this story are those at the West derive from Perrault and the Grimms. In his *Contes de fées* (1697) Perrault recounts the tale of *Cendrillon*, which is translated or retold in English, is the version of the tale that is most often found in Anglophone countries. The Grimms' tale of *Aschenputtel* (vol. 21 in *Kinder- und Hausmärchen* (1812)), is somewhat less familiar.

Aarne-Thompson list it as AT 510A, *Cinderella*.

In the second half of the tale a prince king and his party witness the heroine's stepmother and stepsisters attend a ball, hiding the heroine from attending. The heroine manages to get away by dressing in special clothes that she has acquired magically and the prince falls in love with her. As she leaves the festivities (often on the third of three nights) she loses one of her shoes (or, less commonly, another object such as a ring). The prince seeks the mysterious owner of the shoe in the populace by means of a shoe test, and when he locates her he marries her. In this form of the tale, which is a variant of the Western version, the prince falls in love with the beautiful heroine, she is more or less a square so that her spouse is only the means by which he is able to castigate his rival from other women. In another form of the tale, which is more characteristic of Eastern texts, the future husband first encounters the heroine, is astonished and conceives a passion for her, a known owner, after which he is able to proceed in his suit. Only after the contest and the marriage (in this case, the shoe serves only to prompt love in the prince for the heroine whom he has never seen) does he marry her.

Cinderella is sometimes told as a legend, in which case it is a legend that the story is first attested in its entirety in a Chinese work of the nineteenth century. In the second half of this text, the heroine Song Hsien went to a cave festival, according to the legend, that she had obtained supernatural powers, a pair of golden shoes. When her stepmother and stepsister seemed to recognize her, she hurried away, leaving behind one of her shoes. It came into the hands of one of the local people, who in turn sold it to the prince's kingdom in T'ien-tai where she eventually came

to the attention of tracking. He asked all his subjects to try on the shoe, but it did not fit anyone. It was as light as a bird and made no noise in walking. Finally, the king put the shoe at the roadside, sent people to search every house, and eventually found another shoe with the same pattern as Shen Hsien's house. The king searched the realm, found Shen Hsien, and asked her to put on the shoe. She dressed, put on the shoes, and came to the king looking as beautiful as a goddess. The king married her. The heroine's stepmother and stepsister presently perceived the deed people pitied them, buried them in a stone pit, named it the Tomb of Rightful Women, and prayed to them as goddesses of marriage.

Rhodops

The resemblance between the Greco-Egyptian legend of Rhodops and the Chinese and international tale of *Armadine's Thread* has often been noticed. The Chinese legend corresponds to the final episodes of the Arabic tale when the prince seeks the owner of the shoe and then weds her.

While discussing the pyramids of Egypt, the Greek geographer Strabo tells of a small pyramid that was constructed at great expense, its lower half having been made of black stone brought from Ethiopia. It is called the Tomb of the Courtesan and was built for this woman's lovers. The poetess Sappho, he says, calls her Diotima, the lover of Sappho's brother Charaxos, who transported wine from Lesbos to Naukratis for sale, but others call her Rhodops. They tell a fabulous story of her death about her. Once when she was bathing, an eagle snatched one of her sandals from her maid and carried it to Memphis, where the king was administering justice in the open air. When the eagle was above the king's head it flung the sandal on his lap. The king, moved both by the form of the sandal and by the strangeness of the event, dispatched men throughout the land to search for the woman who wore it. Found in the city of Naukratis, she was brought to the king and became his wife. When she died she acquired the tomb mentioned above.⁵

The same story is told in Aelian in his miscellany of legends, anecdotes, and the like. Aelian says that according to the stories of the Egyptians a very beautiful courtesan, Rhodops, once was bathing when an eagle flew down, snatched one of her sandals from the maids who were watching her, clothes she flew off. The bird carried it to Memphis, where Psammetichos was judging cases, and dropped the sandal onto his lap. Psammetichos, marveling at the shape of the sandal, the charm of its workmanship, and the action of the eagle, ordered that a search be made throughout Egypt for the woman to whom the sandal belonged. When he found her he made her his wife.⁶

The association of Rhodops with the Third Pyramid at Giza was current as early as the fifth century, when Herodotus attempts to discredit it. Herodotus claims that the Egyptian king, Mekenos (that is, Menkaure, a pharaoh of the Fourth Dynasty) was entombed in this pyramid, but that some Greeks say the pyramid belongs rather to the courtesan Rhodops. This attribution is quite impossible for numerous reasons: first, because the construction of such a pyramid would have cost a vast amount of money, and second, because Rhodops lived much later than the period of the kings who built the pyramids. She was a Thracian by birth and a relative slave of Aesop, the famous Anthias of Samos

and brought her to Egypt, where Charaxes of Marone, brother of Sappho's poetess, bought her freedom. She remained in Egypt and because of her greatness amassed a fortune, but certainly not enough to build a pyramid. Diodorus Siculus, writing four centuries after Herodotus, reports that some persons say that this pyramid is the tomb of the courtesan Rhodops, so called among her lovers, some of the monarchs or private governors of Egypt, who because of their passion for her carried off the construction of the tomb from her. Not long after Diodorus, Strabo gives both the tradition that the tomb was constructed in her memory by her former lovers, and also the tradition that she eventually married the ruler of Egypt – two traditions which, one might think, would have been difficult to reconcile. For it is not easy to imagine that the pharaoh's wife might be placed in a tomb – as requested for her by her former lovers. Strabo's saying that Sappho is the woman Demetrius of Phrygia calls his colleague Rhodops suggests that her given name was Demetrius, but her nickname, as a courtesan, was Rhodops, or 'Rose Face'. Stories about Rhodops evidently circulated in the Greek communities of Egypt where she once had paid her trade, as a tabernacle, was a tavern, as in the case of Triptolemos, as a reward for herself or her admiring lovers but that her or her husband the pharaoh built it for her. There was undoubtedly a desire to come to be seen in the tomb of the Charaxes. Whether the tomb is said to be the tomb of Charaxes or that according to Achilles Tatius was called Rhodops' Tomb had any connection with the Greek-Egyptian tradition of Rhodops' Tomb I cannot say.

The Greco-Egyptian legend agrees with the Chinese one that (1) a lowly heroine (courtesan, Cinderella) loses a shoe (sandal, slipper); (2) when she gets into the possession of a prince (king, etc.); (3) The prince, who is already in love with the girl, or whose interest in her is prompted by the shoe, orders that a search be made throughout the kingdom for the owner of the shoe; (4) His agents locate her and; (5) he marries her. The motif complex shared by the ancient legend and the international folk tale implies a genetic connection of some sort between the two. It indicates as well that the motifs form an inter-related cluster, a group of coherent narrative ideas that belonged together rather than an odd assortment of ideas that grew piecemeal by piecemeal. The name of Rhodops, the lost shoe girl, is the figure of a love-struck king, who calls for the shoe test, which leads to a marriage with the owner of the shoe. Classically, scholars have tended to see the motifs individually, rather than as parts of a cluster.¹²

The Chinese legend of Shen Hsien and the Greco-Egyptian legend of Rhodops have a number of features in common. In both versions the king is first moved to love by the sight of her shoe rather than by the sight of her. Both narratives are cast as legends rather than as tales, and both legends were attached to a local tomb that was believed to be the burial place of the heroine or of her stepfamily.¹³ Indeed, the story frequently circulates as a legend in the East, and monuments sometimes commemorate the event.¹⁴ Of special interest is the fact that Chinese and Indo-Chinese texts often have the motif of the eagle or crow that snatches up one of the heroine's shoes and carries it to a prominent man, who then vows to marry the shoe's owner.¹⁵ For example, in the latter half of a *Miao tale* from Western Hsian a dumb girl, Yang Liang, makes herself a new pair of shoes from certain roots after her old shoes were lost. One

day when the pretty shoes got wet, she took them off to dry in the sun. A passing eagle, dazzled by the shoes, picked one up in its beak, flew away with it and dropped it into the courtyard of an handsome young man, Pa Kuei. The youth was delighted with the shoe and wondered what skillful girl had made it. Certain that he would find a blessed one if he could marry her, he set out to find her. In the second day of a Beel-Lang festival, where Yang-Lang passed the shoe to a girl slipping on the stool that she herself had once made for herself, in short, the legend of Rhodops belongs to the Eastern form of the *caudata* tradition.

Venus and Mercury

The story of the eagle Rhodops and the Pharian was also told as a golden myth according to Hyginus in a passage in which he surveys different mythological accounts of the origin of the waste lotion called *Apollon*, or the eagle. Some people say that Mercury fell in love with Venus because of her beauty. When he was unable to gain access to her, he was dispirited. But Jove, to compass her for him, and while Venus was bathing herself in the River Achelous, he sent an eagle to carry away her supper, so that, to Amythaon, Egypt had given it to Mercury. Venus followed the eagle and came to Mercury. After he had obtained Venus, he placed the eagle in the heavens in gratitude.¹

Recounting the myth in Latin, Hyginus employs the Roman names for the deities, but the legend of Rhodops to which it seems really to belong to Egyptian-Greek taking place as it does in Greece and Egypt and displaying a kind of Alexandrian savannes. It is the only ancient text that assigns a motive to the actions of the eagle.²

LT 11.5.1-3, 4, 5, 6, episodes 1, 2, 3, 4, and 5. *Mythologiae* and 5. *Mythologiae* at *Præf.* Cr. A1.51.B. 1-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

1. Opie 1974:117-127.

2. Rooth 1951:75-76.

3. The same motif of the eagle is also found in Cox 1893 who compares 130 texts of this and related stories. Among recent works are those of Smith 1951:66-76; Ting 1974: EM 136-5, and the anthology compiled by Lundén 1983. For the discovery of the footwear and other items mentioned, see Smith 1994:160-161; Smith 1993:45-56; Rooth 1951:49 n.4; Ting 1974:37,39; and EM 4:1021-1025.

4. Smith 1994:102-103; reprint in Lundén 1983:7-97; Slater 1947; Ting 1974: Smith 1977b:17-18.

5. 17:133 (808).

6. VN 13:33.

7. 2:124-135.

8. 16a:14.

9. A more recent work on the bird is a photographic explanation of tail 1904:210 n.4.

cranes, have on the occasion of kind deeds been made witnesses of them. The crane calling the bird and man to account is a very common motif in Greek literature. For example, we find this kind of witness in the myth of Prometheus. Prometheus, the Titan who gave fire to man, is named in the name of the pigeon which was sent by Zeus to spy on Prometheus.

10 Achilles Tat. 2.17

11 For example, Aly 1969:69, Lloyd 1988:64

12 The association of the Third Pyramid with the crane is attested in the *Geographia* of Ptolemy (1623) and in the *Aviary* of the *Geographia* of the Arab geographer Al-Hamdani (1000). The latter mentions a statue current at the time of his writing and that the statue depicted a crane as if that he spotted the Third Pyramid was about to be built. The crane then appeared to him as a wonderful miracle and he was convinced that he saw her that day. He immediately followed her and wandered in the desert bereft of their reason."

13 Ting 1974:39

14 Ting 1974:26, 28

15 Ting 1974:53-60, no. 3

16 *Astron.* 2.16

17 Cf. Marx 1889:46-50.

Cranes of Ibykos

Assaulted by his traveling companion (second runner) and his enemy, a man begs in vain for his life. Seeing no other human beings to whom to appeal for help, he calls upon passing cranes, pigeons, partridges, wild geese, etc. to bear witness to his murder, or to avenge him. The man's cries, sometime later the sight of such birds causes the murderer to comment to himself about the birds acting as witnesses (or to laugh, to curse, prompting him to quarry into the fate of the murdered man (or to be the cause of the laughter). The man acknowledges his deed, or the truth presently comes to light in another way.¹

Often told as a true occurrence, this story is known from Europe to India; it is classified as AI 960A, *The Cranes of Ibykus*.

According to a tale collected in the nineteenth century from an Italian, a poor man traveling on a lonely road encountered a second man who was in search of work. The latter convinced that the former must have some money, attacked him with the intention of killing him. Although the poor man begged for his life and swore that he had no money, the attacker repented that he would die in either case. As the man lay near death, he spotted a pigeon flying past and called out: "Pigeon, no one is here to see me, since you alone are passing, be my witness." Paying no attention to these words, the murderer continued on his way and came to a nearby place where he entered service in a household as a cook. One day the master brought him a pigeon to prepare. As he plucked it, he snook his head laughing. The daughters of the master noticed his laughter and asked him the reason. He asked them in turn whether the pigeon was able to serve as a witness. They pressed him to explain himself, and the man confident that he was beyond punishment, related what had happened. The girls summoned the father and made the cook repeat his story, after which the father secretly sent for the police. The cook was jailed, the truth testified against him, and he paid for the murder with his own life.²

In a tale collected from an eighty-year-old English shepherd in 1903, there was a shepherd who managed a small farm on the Black Mountain above Llangan, and nearby there lived two brothers who were jealous of him. One day when the brothers found him alone they decided to murder him, saying that no one was around and the deed would never be known. The victim replied that if they killed him the very crows would cry out and speak of it. He guessed they murdered him, and no one found evidence to indicate who the murderers were. Soon the crows came to where the brothers were and walked around their heads, trying to crow, crow, crow. The brothers could not understand it, and finally one asked the other whether he remembered that when they killed the shepherd on the mountain, the shepherd said the very crows would cry out against them. A man in a nearby field overheard these words, but matter was messaged, and the brothers were hanged for murder.⁵

The Cranes of Ibykos

The archetype most known to the them which I came to have in connection with the creek was poet Ibykos of Rhegion, who lived in the sixth century B.C. Early ancient authors we have a few scraps and partial legends of the legend.

The earliest surviving mention is in an epigram composed in the second century B.C. by Antipatros of Sidon. According to the epigram, robbers set upon Ibykos as he disembarked from a ship and came ashore at a lonely place. But when he was murdered he cried out to a cloud of cranes—who came to witness his demise and death. Ibykos's summons was not in vain, for on account of the cry of the cranes a Fury avenged his murder in Corinth.⁶

In his essay "On Talkativeness" Plutarch calls attention to the fact that the murderers of Ibykos were detected because of their loose tongue. After recounting how their robbery was solved as a consequence of the robber's own talkativeness, Plutarch recalls how the murderers of Ibykos were discovered in a similar way. They were sitting in a theater, and when some cranes came into view the men laughingly whispered to one another that the cranes of Ibykos had come. Persons sitting nearby overheard them, and since Ibykos had been missing for a long time, the remark was reported to the authorities. Convinced of the crime, the men were taken away, not punished by the cranes but induced by their own talkativeness to confess the murder, just as if a Fury or other spirit had compelled them to do so. Plutarch draws the lesson that talkers should employ reason to check their tongues.⁷

The paroemiographer Zenobios, writing in the second century of our era, includes the cranes of Ibykos in his compilation of Greek proverbs, saying that it is said of persons who are punished unexpectedly by those whom they wronged. He explains that when Ibykos was being killed by robbers, he saw some cranes flying overhead and called them to witness the deed. Later the robbers, as they sat in a theater, observed some cranes flying and said to one another, "The cranes of Ibykos." As a result of this they were detected and punished.⁸

According to an entry in a Byzantine lexicon of the tenth century A.D., when Ibykos was attacked in a desolate place by robbers, he said that the very cranes

that were flying overhead would be his avengers. He was killed, and a while later when one of the robbers was on his deathbed, he saw some cranes and said, "Look, the avengers of Ibykos." Someone overheard this and inquired about the deed; was admitted, and the robbers were punished. From this event arose the proverbial phrase "the cranes of Ibykos."

Roman authors also allude to the legend in a catalogue of poems, for example Statius refers to *crabulae propter delicta* that is, "Ibykos, who proved to birds." In the early sixteenth century Erasmus of Rotterdam, drawing upon classical authors, includes the cranes of Ibykos in his compilation of proverbs and once more recounts the legend in explanation of the proverb, and his retelling of the Ibykos legend passed into different local versions of proverbs, examples, and other literature. So the story was well known in classical antiquity, familiar enough indeed to inspire a proverb.

It is not possible to say when the story first became part of the traditional geography of Ibykos, but once established the legend of Ibykos's death appears to have varied little. His murderers are always robbers, not companions or escorts; his witnesses are always cranes, and the scene of the murderers' execution when it is mentioned is always Corinth. The Ibykos legend corresponds to one form of the international story in which the murderers give themselves away by making a significant comment about the birds they see, but a hint of one other form of revelation is woven into the story: the birds themselves, by means of their enigmatic laughter, can probably be seen in Flutarch's version where the murderers laugh as they whisper to one another.

Similar Legends

Several other ancient stories are reminiscent of *Ibykos et Ibykos*. In his essay "On Divine Vengeance," Pausanias tells the story of a certain Bessos who had killed his father. He was undetected for a long time, until one day when he went to dine at a certain house he deliberately pierced a swallow's nest with his spear, knocked it down, and killed the nestlings. The people present asked him why he behaved so strangely. "Why have they not been accusing me for a long time and crying out that I killed my father?" he asked. The astonished company reported the matter to the king; the case was investigated, and Bessos was punished. And elsewhere, while discussing remarkable dogs in his essay "On the Cleverness of Animals," Flutarch reports that while on a journey King Pyrrhus came upon a dog guarding the body of a murdered man. The king, learning that the animal had remained beside the body for three days without food, ordered that the corpse be buried and the dog named her and brought along. A few days later the king was inspecting his soldiers, who passed by in review. The dog sat beside the king quietly until the murderers of its master were passing by, at which point it ran toward them and barked vehemently, causing alarm and everyone else to be suspicious of the men. Arrested and interrogated, the men confessed and were punished. But with this narrative we stray far from the basic version of the international tale in which the character who sees the animal points out the murderer as that the murderer gives himself away at the sight of the animal.

nally the brother appeared to her, dressed in his wet snow coat, his hair dripping, reproaching her for the extravagance of her sorrow, which he would turn her against the decrees of Fate's decree.¹ And expatiated that this sorrow being in itself every tear she shed, she would feel upon his shroud a weight dragging and would chill and encumber him.²

In an English ballad, "The English Grave," sung over graves in Sussex and published in 1808, a youth sits and mourns at the grave of his beloved for a few months and a day. When the time is up, the dead girl speaks to him, asking why he sits weeping on her grave and does not let her sleep. He answers that he craves one kiss of her and says, "She explains that there is a kiss of her, as his own time will not be long. She points out that the flowers in the garden where they used to walk are now withered – just as their own hearts will decay, and urges him to make himself content in the gradual sorrow."³

This story gives expression to the widespread belief, attested in Europe from antiquity to the present, in ancient Persia and India as elsewhere, that excessive grieving for the dead disturbs their rest, causes them pain, or interferes with their normal activities.⁴ In the earlier story the belief is tied to the supernatural, as the extravagant and the dead person consoling. The mourner is instructed that tears actually harm the deceased. The point is simply that eventual, if not consuming, grief should cease. After an appropriate period of time, even so, the grief, at the loss of a loved one becomes self-indulgence and even a form of rebellion against the divine plan or the nature of things, which the mourner must learn to accept. The story conveys the message that grief should be bounded. The eventual cure must let go of the dead and continue with life, and narrators have doubtless employed the story in order to communicate this, often imperible and persuasive,

Excessive Expressions of Grief in Greece and Rome

By and large what we find in ancient authors is not the developed narrative itself but stronger or weaker hints of the narrative situation in which the cultural value against excessive grieving is acted out in a little drama between the living and the dead, the living grieving, and the dead interfering in some way. Thus Homer portrays the protracted grief and rage of Achilles at the loss of his companion Patroklos and at his own responsibility for it. After Hector the ghost of Patroklos appeared to Achilles as he slept and told his companion to cremate and bury him as soon as possible in order that his soul might cease its wandering and join the other souls in Hades' realm, and Achilles promised to do so. When Achilles tried to embrace his friend for the last time, Patroklos's ghost disappeared into the earth. Achilles presently buried him.⁵

Achilles delays Patroklos entering the proper name of the dead, causing his companion's ghost to remain against its wishes in Limbo. The idea is similar to that in the Danish text in which the mother's constant weeping weighs down her dead child, preventing him from joining the society of deceased children. In both stories, the behavior of the mourner even if only impedes normal cosmic progress, causing distress to the deceased person, who desires only to move on to the next stage of things. Similarly, Achilles desires to embrace Patroklos, that is, to treat him as a living, public person, resembles the desire of the youth in the English ballad who, likewise denying the real reality of his

and is destined to die, or, like her like Patroclus, she flees from the idea of pursuing a love case that would not long survive a kiss from her cold lips.

On the other hand, the Homeric and the modern narratives differ in the use of the idea of the post-mortem ghost where more than mere incidents than a narrative genres seems to play. Thus, in the international tale the tears of the mourner help to burden a burdened deceased, whereas in Homer protracted grieving does nothing to help the dead ones. And in the ballad the youth fears that it would be fatal to kiss the cold lips of the deceased, whereas Achilles learns merely that it is futile to embrace the dead.

And the representations of classical literature of the dead communicating with the living evokes less resonance in the modern story. In a dialogue of Lucian's speaker imagines that if the mother of the dead should allow a deceased son to address his grieving father, the boy would ask his father why the man is causing him to be crying out and tearing out his hair and scratching his skin, and saying that the boy is unfortunate when in fact death is superior in some ways to a state, for example, the dead do not age and they are not subject to ailments. And this dialogue in particular begins with the verse 'Cease, Pausanias, bawling me down with your tears.' The deceased woman explains that her husband's weeping is in vain, for no tears or prayers can bring back the dead.

In the former work, the father's grieving for his son's not bothers the dead with not because it causes physical distress of the dead, but because it is misplaced. In the latter work, the dead woman addresses her living husband, not to relieve him of a pain of distress caused by the survivor's grieving, but to urge her husband to accept the reality of her death, explaining that his grieving will not change things. In both passages, greater extensive grieving brings perhaps mild distress to the dead, but the ancient emphasize rather that the grief is wasted.¹⁴

It is noteworthy that the postclassical tradition commonly represents women as the excessive grievers, whereas in the Greek-Roman passages cited here the mourners are men. The ancients evidently deemed men to be the more interesting shades in this context, not merely because men were expected to be extraordinary in their mourning, but this expectation has been generally characteristic of postclassical societies to the West as well, but perhaps because men's struggles were regarded as more important than women's. While the evidence does not suggest that *At Teu* existed in antiquity as a developed story, it does attest to the same cultural attitude toward excessive grieving as that which underlies the later international story, and it does show artistic experimentation with the idea of representing the dead (rather than say the mourner's friends or relations) as actively discouraging prolonged or extravagant grief in the living.

¹⁴ Cf. *At Teu*, *Antiquities of the Jews*, *Revised Edition*, Schenck (1866-43), 453-51, B1 2:485-490; Rohde 1925/190 n. 49; Ch. d (1956) 2:234-238, no. 78.

Kyrie and and Schmsdorf 1968 59-60, no. 63.

¹⁵ Ch. d (1956) 2:235.

¹⁶ Child (1956) 2:236.

¹⁷ Rohde 1925/190 Ch. d (1956) 2:234-237, B1 2:488-490.

¹⁸ *Il.* 23:62-107.

logic between Hermes and Charon in which the ferryman of the dead takes a break from his duties in order to learn something at the city that the dead leave behind.

Hermes explains that the lives of all persons living by threads, some shorter or less well knotted and all of them slender, with the result that many persons perish unexpectedly in the midst of their attentions and hopes, stretched away. Death's messengers and servants are many in number: chills, fevers, misadventure, inflammations of the lungs, swords, pirates, hemlock, judges, tyrants. So long as a person takes well, he gives no thought to them, but when he is in difficulty, he moans and exclaims: "If from the beginning a person had considered that he was mortal and only a brief time to live, and would have taken leave of everything that is on the surface of the earth, he might live more prudently and be less miserable in death." But since he expects to retain possession forever of what he now has, he is very upset when the servant of Death comes to his bed, summons him, and takes him away, hithered in fever or consumption, for he has never really expected to be separated from his property. The ambitions and dreams of many persons are vain for unknown to them, the above-mentioned messengers and servants will summon them before they have the opportunity to enjoy what they expect someday to enjoy.⁴

Formally, Hermes' metaphor differs in a couple ways from the later narrative tradition: first, he speaks about Death's messengers and of his servants.⁵ Second, his examples include not only physical symptoms such as fevers but also external agents of death such as swords and tyrants. One might distinguish symptoms as being Death's messengers and agents as being his servants, although Lucian himself does not appear to make such a distinction. But Lucian's apparently indifferent use of messengers and servants in this context is probably not significant: in a *Matrota* text of *Death's Messengers* published in 1906, the narrator prefers to speak of Death's "servants" (six times) but refers synonymously also to Death's "messengers" (twice) and once even to his "people".⁶

Interestingly, the tradition drawn upon by Lucian consists not only of the metaphor but also of the accessory notion that people generally disregard Death and his messengers until the final hour. This idea is regularly present in the folk-tale: Death sends messages to persons, forewarns them, in order that they not be unprepared when finally he comes for them, but they fail to perceive the messengers or what they are, and consequently are surprised at Death's eventual arrival. Unwilling to recognize Death's messengers, people are indignant when he himself shows up without, as they think, a forewarning. Though Lucian's use of this theme shows that the basic idea upon which *Death's Messengers* is built was in circulation by at least the second century A.D., we cannot be certain whether Lucian purveys the theme from a tale like that known to us from later, mostly religious sources or, alternatively, draws upon a popular notion that was subsequently used to construct *Death's Messengers* as a narrative. But the presence in Lucian's dialogue both of the basic metaphor and also of the accessory notion of human disregard for the messengers of Death suggests that probably the whole tale was already in circulation. The parodist borrowed as much of it as was useful for his composition.

Lit. (AI 335 *Devil's Messengers*; Morris 1889 BP 3 293–297 Schwarzbaum 1957 63–67 Röhrich (1962) 1 80–92, 25b–262. FM 2 636–639 Ashliman, type 33b

- 1 Röhrich (1962) 12n1
- 2 BP 3 293
- 3 Morris 1889 188–189 BP 3 295–296
- 4 *Contemplantes* 17
- 5 ἄγγελοι δὲ καὶ ὑπηρέται αὐτοῦ
- 6 Röhrich (1962) 191–92

Devil to Count Stars • Counting Sand, Stars, Waves

A man sells his soul to the devil in exchange for the latter's services, and then saves it by imposing on the devil a counting task (or several such tasks) that he cannot accomplish.

This is the plot of AT 1172*, *Devil to Count Stars*.

In a Walloon text cited by Aarne and Thompson the devil was to count the stars, the blades of grass, and the sands of the sea. Tantalus had to count units of particular natural phenomena that were so numerous as to be virtually uncountable. An English text recounts how a man trying to save the devil might assign him up to three tasks. He told him to count the pine tops on a certain hedge, to count the ears of corn in a particular field, and to twist a rope of sand and wash it in the river without losing a grain, an assignment that combines counting and noncounting tasks. In another English narrative the tasks were to count the blades of grass in a certain locality, the grains of sand in a pail, and the letters in the bible belonging to the parish church. In both texts the devil was able to perform the first two seemingly impossible tasks but not the third, and so departed.¹

The Motif of Impossible Counting in Antiquity

No analogue of this tale as such is attested in ancient sources, but the basic motifs of counting the stars, the sands, and waves were already well known in antiquity as impossible tasks.²

Many ancient authors speak of counting or measuring the sands. A hint of the thought appears in Homer's *Iliad*, when Achilles passionately refuses Agamemnon's gifts and offer of reconciliation, saying that even if Agamemnon should offer as many gifts as the sands and the dust, he still would not persuade Achilles's heart.³ Earlier in the poem, as the Achaean forces march against Troy, the goddess Iris licks sand and leaves as uncountables when she tells Hector, "I have never seen so great a host before, nor much like leaves or the sands, they proceed a mass the plan to fight against the city."⁴ In a late Greek novel, the so-called *Apollonius Rhodius*, King Darius of Persia claims to have so many troops that, like the grains of sand, they are beyond counting.

Indeed the impossibility of measuring the sands was proverbial, and the idea

to both the Greek collections of proverbs and proverbial expressions, for example Zenobius lists to count and "which he glosses as an expression applied to something impossible and unattainable." The idea was also familiar to Latin authors. And in Hebrew tradition, as Genesis 22:17 promises that he will make his seed as numerous as the earth and that one can count the sand of the earth as will be able to count the sand of Abram. That is, Abram's offspring will be too numerous to be tallied.

The same next one can apply to the outrageousness of the claim made by the comic-mechanicist Archimedes' boss, the "The Sand Reckoner" where he writes: "I deem that the sands of the world are not finite or inexpressible by a number, but even says how to provide a number that exceeds the number of grains of sand, at least those that are within the universe or in all of Sicily, nor just the amount of sand that it would take to fill up the world, but rather the amount that would be required to fill the entire cosmos." By his reckoning the number of grains of sand that the sphere of the entire cosmos would contain would not exceed 10^{31} .

The association of the sands and the stars as uncountables was also common in ancient literature. A speaker in Plautus' *Truculentus* asks his interlocutors if they know how many stars there are and how much sand there is. The poet concludes when Lestus asks him how many kisses are enough, replies that as many as are the sands of Libya and the stars in the sky.¹⁷ In Genesis a angel compares Abram's sand and sand, though he does not speak of actually numbering them, which he tells Abram that his seed will be as numerous as the stars in the sky and as the sand beside the sea.¹⁸

Similarly, counting the waves was proverbial among the Greeks as an impossible and therefore useless activity. The poet Theokritus says that one may as well stand on the shore and count the waves driven landward by the wind as to try to win over with words a man infected with a love of pain.¹⁹ Plutarch lists as signifying impossibility the proverbial expression "You're counting waves." And the comic-mechanists Zenobius and Diogenianus both have the proverbial expression "More silly than Kerabos" which they explain as referring to a man named Kerabos who spent his time trying to count the waves. According to the Asopicta told by Lucian, a man who was sitting on the shore counting the waves lost count of them and as a result became very upset. There upon Prote appeared and asked him why he was upset about those that were gone, he ought to forget about them and start counting from here.²⁰ In this tale however, the emphasis is not upon the folly of counting waves but upon the folly of dwelling on something that is past and therefore beyond one's control.

Interestingly, the tasks that are impossible for mere mortals and usually impossible for the Christian deity are within the powers of the ancient gods. Chrymon says that Apollo knows how many waves the earth produces in spring and how many sands there are in the sea and in the rivers, and Apollo's multiphase wife Pythia says in an oracle that she knows the number of the sands and the measures of the sea.²¹ When the Hebrew deity declares that the number of Abram's descendants will resemble the number of grains of sand on the earth and that if anyone can count the sands he will be able to count Abram's offspring, he implies that he himself knows their numbers.

Although a device, poem corresponding to *Dei et deorum Stars* is not

known to be ancient, makes the counting task but the attempt to do so plays as impossible chess for the negro were proverbial. A impossible chess is already in antiquity. Moreover, the underlying structure of *Deed to Count Stars* in which one party to an agreement assigns an impossible task to the other party in order to void the agreement can also be found in a recent tale. An episode in the Assyrian tale recounts how the philosopher Xanthos outwits students that he could not drink the sea dry and said party to the tale exposed a ring with a stakeholder. At the seashore on the following day Xanthos pointed out that he promised to drink dry only the sea, not the waters of the rivers that were flowing into it, and he made the other party as a concrete task first stop up the mouths of the streams. Since they were unable to do so, the bet was voided.¹ In this tale the first party, voided the ring as impossible task, assigns an impossible task as a precond task to the second party, and since the second party is unable to execute it, the contract between them is dissolved. In short, the protagonist escapes from an agreement by assigning to the antagonist a task he cannot perform, and this abstract is stated as the proverb *Deed to Count Stars*.

For other traditional tales in which a person voids an agreement giving him impossible tasks, see "Making a Rapet Hand" and "Causing Water in a Sieve."

1. Cf. Alf 1:2* (*Deed to Count Stars*) Motif H1144? (*Task impossible to do*) (A 1985)

1. Aarne and Thompson 1961:369.

2. Briggs (1971) B1:134-136.

3. Canter 1970:37-38.

4. 9:385-386.

5. 7:394-395. In modern Greek, the songs, days and nights are counted by the uncountables, see Setakis 1998:178.

6. 1:36.

7. 1:80 (CPG 1:27) ἀπὸ τοῦ περὶ τοῦ. See also Diogenes Laertius 2:27 (CPG 1:196).

8. Otto 1898:159, no. 785.

9. For example Gen. 3:1-6. Note that in the Bible, the impossible task is to eat from the off-pring of Abram, he will not be permitted to eat it, but if he does, God means it as a punishment for taking a woman of the people (see Gen. 3:1-7:55-56).

10. Dijkstra 1987:360-373.

11. 294b.

12. Cf. Alf 1:2. For other instances in which a task is impossible to do, see ed. 1890:342, no. 1643.

13. Gen. 22:15-17.

14. See further Marcovach 1976.

15. 16:60-63. See further Gow 1991.

16. *Éklogē* 17 (CPG 1:343) κενὸν περὶ τοῦ.

17. *Zenobios* 4:68 (ed. 1:1) ἐκ τῶν ἀποκαταστάσεων. 267. A proverbial count of wars in the fashion was used by Aelian 8:3. Cf. a brief discussion in ed. 1985.

18. Lucian *Herodotus* 84 = Perry 429.

19. For Chetani see Pindar *Panegyrics* 10.1-10.10. In the song, the poet refers to the Furies, representing Apeiron as knowing how many times the earth produces in spring amounts of the same thing and counting as the least. The word appears in a list of impossible tasks in the *Aspidochelone* 14-20. For the Pythias see Herodotus 1:17. For the *Aspidochelone* 14-20.

20. *Aspidochelone* 23. The same motif is reported of other characters by Theophrastus *Symposium of the Seven Sages* (Mor. 151).

Disenchanted Husband — Cupid and Psyche

A daughter of a king gives her daughter in marriage to an animal — at the heroine's request, in a marriage of necessity. Frequently the youngest and most beautiful of three daughters, the girl enters the chamber as her mate. Sometimes the animal is a lion, his palace, and in any case she becomes fond of him. The monster's sister, to spite his wife, tricks upon a lion by light at night (by means of a torch) to say he is a handsome youth at night. To ask or to reveal his name, to touch his animal skin, etc., or having been enchanted, he is an animal by day and a youth at night. Induced by her sisters (mother, father) a wife, she awakes the aboon upon which her husband immediately departs.

So, seeing the lack for him, and a father-in-law's suggestion (in the course of which she may be helped by various beings and women, winds, stars, etc.), she reaches the house of the witch who has enchanted her husband. One or more of three events follow: (1) The witch engages the heroine as servant or quasi-servant and assigns her a number of seemingly impossible tasks (carrying water in a sieve, sorting a large amount of grain, which her husband, whom she may not recognize, assists her in performing). The witch sends her to her sister, who is a so-called witch, to deliver a particular item (jewelry, box, music, etc.). During her journey the heroine may encounter persons or animals, objects that she must treat in a particular way. For example, she must feed certain ones in order not to be harmed during her return. The second witch may give her food (say, a witch she, having been warned, reveals and only pretends to consume). Eventually the witch gives her the desired item, forbidding her to open it, but on her way back she does so, with the result that the contents (e.g., monstrous snakes) escape. (2) The heroine must find the end of a path, such as the wedding of her husband, or her rival (the witch or the witch's daughter). But the task leads to the destruction (demise) of her rival.

The heroine gains her husband and disenchants him, makes him recognize her, induces him to choose her over her rival. If the heroine is pregnant, the witch is struck into permitting her to give birth. If the heroine's evil sisters have not yet been punished, they are dealt with. Finally the husband and wife pursue the witch, either they escape from the witch by means of a magic flight.

This complex is AT 425B, *The Disenchanted Husband and Witch's Tasks*. The latter part of it refers to one of its defining features: the heroine's entering into the service of a witch, who assigns her apparently impossible tasks. AT 425B is a subtype of AT 425, *The Search for the Lost Husband*, a cluster of similar and presumably related tales recounting how a woman girl enters into a marriage relationship with an enchanted being, whom she loses after the breaking of this so-but-never-truly-was-a-lick. Each subtype of this popular and prolific plot has its own characteristic features.

These types tend to show a stable sequence of basic action, which may be summarized as: (1) the heroine's marriage is set up; (2) the heroine weds an enchanted husband; (3) the husband establishes an aboon; (4) the heroine violates the taboo; (5) as a result, the husband departs; (6) the wife searches for her lost husband; (coming home) to the house of the witch who is responsible for his plight; (7) the witch assigns impossible or dangerous tasks to the heroine, who accomplishes them; and finally (8) the husband and wife are reunited. These

sions are found variously in accordance with factors such as sex, age, wealth, future, and stovetier. Frequently a particular text develops a particular basic sequence such as the hero in search of his bride, the hero in search of his bride or cutting short the heroine's quest for her first husband. The basic framework can accommodate different narrative images. For example, a text may initially dwell upon the supernatural, changing to focus more than upon the heroine's family, or upon a girl's quest for her first husband, or, taking with the idea of a fairy, the youth the central figure, or, the girl is rather than the maiden. I summarize four texts in illustration of the tale.

A colorfully recounted Gypsy text is based on Bulgarian folk song. A girl who had four daughters and a horse that was the son of an ogress. Discovering that the horse was enamored of his eldest daughter, he gave her the iron shoe, putting her in the stable. As the girl wondered why her horse would do this to her, the horse cast its skin, became a beautiful youth, and married her. He informed her that in the morning he would lose a grey and white gnomed horse; however, she should not reveal that he was her husband, for if she did she would have to make iron shoes and then iron would start to speak. She followed his instructions. On the following day one of the iron shoes had become a man, for now he would dress in white and ride a white horse. But when her sisters mocked her for having a horse as a husband, she revealed to the youth that the white cat was in fact her husband. That evening, he rebuked her and told her that she must make shoes and a staff of iron, so she went to her distant land. Then the horse, whose name was Batim, flew away to his mother. The wife fashioned shoes and a staff of iron and sought her husband for ten years before she found him. Feeling that his ogress mother would scold her, Batim turned his wife into a needle and pinned it to his chest. When Batim's mother came, she perceived the presence of his flies. After waiting a night from his mother not to attack his bride, he turned her back into human form. Presently, the mother gave the girl a task: to fill her with a certain tank with her tears, or else the mother would eat her. The girl tried to do this, brought to fill the tank with her tears, but failed. Batim came and filled it with water mixed with salt. When the ogress saw that the girl had failed, she was angry and set a second task: she was to fill forty iron rooms with feathers. Again Batim showed her how to summon birds and induce them to drop their feathers. Angry that the girl accomplished his task, she told her mother salt was going to celebrate a wedding feast, and instructed the girl to invite the mother's sister, also an ogress. Batim informed her how to manage the feast. When the girl returned, the mother told her to invite the mother's brothers to the feast, and she accomplished this task as well. The next day the girl and Batim fled. Unable to catch them, the ogress gave up her pressing.

The elements of the basic sequence are easily seen: 1) The father arranges his daughter's marriage; 2) to an enchanted horse. The horse; 3) demands her to reveal that he is really a human being; but 4) mockery by her sisters induces her to reveal his secret when a pony flies away. 5) Wearing iron shoes and bearing an iron staff to search for her father's years, finding him. 6) Her mother sends the house of his mother, who assigns her tasks to fill a tank with tears, to fill rooms with feathers, to invite her ogress sister and brothers to a wedding, all of which she accomplishes with her husband's help. Finally, 8) the two flee together.

According to the Chinese version, the heroine was a Ryūh named Bunsai, who, in a cave, had converted, turning him into a snake and causing him to live underground, desiring to see the world. The snake made a dwelling on a ground where he encountered a girl gathering sticks in the forest. Struck by the beauty of this girl, whose name was Sukkia, the snake asked her to marry him. But she was afraid to wed a snake, not knowing that he was a snake. By the end of the night, he had his human form at Rapp Bunsai Lall. But she told her stepmother of this offer and the woman was filled with concern for the girl. She then told the snake who told the house with silver. The snake met the woman so that Sukkia became his bride and went to live with him. When she was happy, some time later the stepmother went to see if the girl was happy. To her surprise she found that Sukkia was prosperous and happy. Now the stepmother knew of the enchantment of Bunsai Lall and knew that one day, when he revealed his name, he would have to return to his underground home. So she advised Sukkia to poison him until he should tell her his name. Sukkia asked him what his name was, and though he begged her not to poison him, saying it would bring her bad luck, she kept asking until finally he declared that his name was Ryūh Bunsai Lall. Then he disappeared. For days she sought him in the plazas and streets. Meanwhile arrangements for his marriage in their girl were being made in his own country. Sukkia, earned of these pains from his servants, who came for water from the well. She implored them to look after her master when they did, and the king put Bunsai Lall in command of his work's suffering, so that he went back to the world to find her and bring her to his country. But when the snake's mother learned of the daughter's love, she intended to kill her. The mother housed Sukkia in a room full of scorpions, but Ryūh Bunsai Lall hid the room of its creatures. The mother then tested her, saying that the girl would die if she did not give proof of her cleverness, so she strewed the floor with mustard seed, telling the girl to divide it into equal lots. The girl cried, but the snake came and summoned some birds, who divided the mustard seed. Finally the mother ordered Sukkia to follow the snake's wedding procession, carrying the torches in such a way that, when the wind blew in her direction, she would be burnt to death. But as she cried out from burning, Ryūh Bunsai Lall came to her rescue. The two ran away together, escaped to the upper world, and lived happily thereafter.⁴

In the end of version 1, the girl arranges her own marriage (2) to an enchanted snake. 3) She tells her father his name. 4) She does so anyway and when he tells her it is dead appears. 5) She searches for a man for days and finally finds him. 6) She tells her father of her love, where the ogress gives her tasks: to divide the mustard seed into equal lots and to bear a dangerous wedding torch, both of which she manages with the help of her husband. Then (8) they flee together.

A version published in 1664 by the Neapolitan author Giambattista Basile tells of a poor man who had three daughters. One day the youngest, Parnetta, happened to discover in the woods an opening in the ground with a staircase of porphyry. The girl, whose curiosity knew no bounds, descended the stairway, coming eventually to a plain on which stood a magnificent palace surrounded by gold and silver. Inside she found a table set with food and drink and, being hungry, sat down to enjoy herself. A handsome, black slave appeared, L'anneau, telling her to stay and become his wife. Although

frightened, Parmetela agreed whereupon they gave present of her to a black-mond coach drawn by winged horses and a troop of musketeers to accompany her personal attendants. That night the slaves told her that she must extinguish the candle as soon as she lay down to bed. After she did so the slave turned into a white youth and made love to her, but before dawn he slipped out of bed and resumed the form of a black slave. The second night again the same slave, but after the bridegroom fell asleep, the bride lit a candle and fed the slave, saying a lovely youth with ivory skin. As she gazed at the white youth and saw in her soul that because of her carnality he must remain a cursed penitent for another seven years. After telling her this with the disappointed character made her way back to the upper world where thirty golden shoes inspired by seven figs, a jar of honey, and seven pairs of iron shoes, but she was to wear until she wore them out, and advised her how to avoid the dangers that lay ahead. After she had worn out the iron shoes, she would see seven women spinning from the balcony of a house down to the ground, winding their thread about the bones of dead men. Parmetela must then stand still, step the bone with a spindle smeared with honey, placing it on the spindle tip. Pleased by the sweetness the woman would assure her she was dead, when she must not do until they should swear upon their souls to love her. After working for seven years, Parmetela wore out the iron shoes and came to a large house with a balcony, where she followed the lady's instructions. The woman angrily reproached her for being the cause of her own misery, but they also warned her against the regress mother explaining how to deal with her in order not to be eaten. The girl followed their instructions and so saved being eaten, but thereafter the goddess sought an opportunity to best upon Parmetela. One day she took twelve sacks of mixed vegetable seeds, telling her that if she did not finish sowing them by the evening she would be eaten. When she was in despair, her husband, Thunder and Lightning, arising complied by term of the curse, appeared, and arranged for an army of ants to seed the seeds which the girl then placed in separate sacks. The angry goddess assigned her another task, to fill twelve mattresses with feathers in eight days. Again Thunder and Lightning saved the day, telling her that each bird that killed one of the ants was dead, whereupon birds came, beat their wings in grief, and dropped enough feathers in eight days to fill the mattresses. Next the mother sent her to the house of her sister to help make musical instruments for Thunder and Lightning's wedding to an ogress, but at the same time she secretly sent two of her sister to kill the girl and cook her. Her husband advised Parmetela what to do, she was to take a white band for her head and a white fish she would throw upon her aunt's furcus dog, to whom she should give the bread, and then a man way horse, to whom she should give the hay, and finally a dingy deer, which she should stop with the stone. Then she should go to the sister where the musical instruments were kept, and leave. Finally he warned her not to open the box. She did as she was told, and when the sister perceived that the girl had slipped away she told the door to rust, so that it refused opening, but the girl had propped it open. Then she ordered the horse to trample her and the dog to bite her, but they each refused because of the fact the girl had given them. But as she returned Parmetela opened the box so that the instruments escaped. Thunder and Lightning appeared, reproaching her again for her carnality, and

part 1, the girl retreats back into the box. During the wedding Iarmetelia had a cold that ran in her nose and she tried to wed so that if she fell asleep she would not die. The groom asked for a kiss from Iarmetelia, who declined. When part of the bride reproached her saying that she herself let a shepherd kiss her for the first time, she enraged Thunder and Lightning who led his ogress wife against Iarmetelia and they retired to bed together. The next day the mother kissed herself and spar but Thunder and Lightning made peace between his wife and his sisters.⁶

The case is similar to the girl strategies in her own narrative: 2. to an enchanted sick cave, 3. to her request that she extinguish the candle as soon as she goes to bed. But + and despite she lights it again so that the hero disappears. 4. Yearning, 5. she does find him after a search of seven years. 6. Moving into her mother-in-law's residence, she is assigned tasks: to sort seeds, to fill mattresses with feathers, to fetch mushrooms from an ogress and bring them back in a day, having treated certain things or objects in a certain way, and to hold two torches during her husband's wedding, at which she does mostly with the help of her husband. After the ogress is de-skinned, 8. the hero and heroine are reunited.

Finally, a Dutch folk tale published in 1854 recounts how there was once a farmer who promised to buy his daughter some bands of red silk in town. But he drank up his money so that he left town heavy at heart because he lacked the money to purchase the bands his daughter wanted. On his way home a little white dog came running up and asked the farmer what was the matter. When the farmer explained his problem, the dog immediately produced silk bands in return for money. The farmer was so glad he gave him the first thing that should meet him when he came home. The farmer agreed, feeling certain that it would be his dog, but as the next day his daughter was the first to greet him in her eagerness for the silk bands. The father gave her the bands and said nothing. That evening there was a knock on the door, but there was the little white dog demanding the farmer's daughter. The farmer explained the matter to his daughter, who agreed to go with the dog. The animal took her to a dark forest where they sank down into the earth, and then they were in a delightful castle. The dog explained that he would be gone during the days but would come to her each night, but he would never ever to light a candle. They lived there a long time, so well and safely, the dog coming each evening and leaving each morning. It was not really a dog, but she never saw his true form because there was never light in the castle. Three years passed, during which time she bore three sons. She began to miss her father and asked the dog if she might visit him. The dog brought her to him, warning her again that no candle must be lit. On her first seeing him, she told her father that the dog was good to her and that he loved her very much. The father said that he was doubtless a prince, and that she should light a candle in his room in order to earn the truth. The girl, of herself, he persuaded, and the evening when she gently arose, lit a candle, and in the light saw the loveliest prince living in the land, but as she bent over him, three drops of talow fell on his breast so that he woke up. He said that they must now be separated for a long time, so she was to leave the castle and children to take service in the household of the old widow who lived at the edge of the woods. She did so. Once by the witch announced that she was going to have a

wedding, for which purpose she wanted the girl, her sister and her father-in-law, so she gave her a box to put them in. The girl was then concerned how to proceed and waited for the help of the little wife, who suddenly appeared and instructed her. She was to go and find the white dog, where she should repair to, close the lock and pass on over the bridge. She would come to a gate hanging on one hinge, which she should open and pass through; the gate she would come to had, where she would see a dog, a white one, at an upside-down butler form, which she should turn right so that presently the witch would give her cake and wine, which she should not consume. She followed the instructions, came to her mistress's sister, who also was a witch, and requested the musicians. The girl pretended to conspire the case and the wife got the musicians and departed with the dog, which she then had her not to open. Despite the witch's orders, the dog got into the kitchen to render her, each remembering her act of kindness. But as she returned she found the box to see if were alive the musicians, and the musicians had escaped. The frightened girl wished for the little wife, who appeared and welcomed the musicians back into the box. After she had recovered the box, the woman told her that she must wash some clothing white for the wedding. She was not to do so with the dog's help. When the witch saw all this, she perceived that her own power was gone and that there would be no wedding for herself and the little white dog. From sheer vexation she burst into a hissing noise. The poor white dog had changed into a black prince, and they both lived happily and long.⁷

In this narration (1) the father inadvertently agrees to a marriage between his daughter (2) and a dog (3) who forbids any illumination in a castle at night. But (4) the girl lights a candle anyway, bringing them (5) to separate at a long time. (6) She enters into the service of a witch, who assigns her tasks: a girl hired to fetch musicians for a wedding from the witch's sister and bring them back in a box, having treated certain objects and beings in a certain way, and to wash certain clothing white, all of which she accomplishes with her husband's aid. When the witch, who is also the intended bride, perishes (8), the hero and heroine are reunited. The version omits the element of the girl's search for

In these four illustrative texts, ranging geographically from Europe to Asia and temporally from the seventeenth century to the early twentieth century, we find considerable agreement in the basic sequence of events, coupled with variety in their surface expression. For the purpose of the tale of apocryse, not only very important how the girl enters into her relationship with her unusual husband.⁸ The particular kind of being that she was varies greatly: horse, snake, dog, some other animal in texts not illustrated here, or a groom who is not an animal, at all but a black slave. What these enchanted husbands ambivalently have in common is their apparent usefulness to the bride. The narrative handles his impossible marital relationship with charming restraint, as when the bride sisters in the Cypriot tale mock her after their father marries her to a horse, but only as they might mock her, he has married her to a beggar, however bizarre her marriage is, they nevertheless treat it as a possible one. The husband immediately forbids his wife to do something, which she presently does anyway, thereby, using him and initiating his suffering and demise. The tale can be one of speed or one of sight, information that she has but must not share, or information that

ex does not have and does not require. The reason for his strange prohibition, that the men never explained, is that the limitation is necessary for his eventual disenchantment, but it is also at the back story why the man was placed with a magic spell, would it fit what must happen in order for him to be free or if it may not be given, closing parts of the larger story, intriguingly mysterious. To excuse the hero's longing the prohibition may be not excessive curiosity as it is not a trap for him when she seeks information that she lacks, but it may have other causes and in the Cypriot tale it was in she possesses information that she must keep herself, her trick, at everything, her pride. Because of her disobedience she does suffer trials first in the form of a sometimes long and arduous journey to her lost husband and subsequently to the turn of brief, difficult tasks suggested by the king, the goddess whose house she dwells and who usually is her mother-in-law. The girl may adopt an attitude of helplessness at the prospect of completing tasks, or she may not, but generally her husband or another helper appears and helps her what to do or sometimes simply does it himself. In any case she perseveres and in the end she meets her husband and wins him back.

As a *searcher for husband* has aptly been described as a feminine folktale in the sense that her quest at the tale the heroine is the more active of the two principal characters and serves ultimately as the agent of her husband's liberation, whereas the hero is somewhat limited by his enchantment. It is he who needs to be rescued, in the Aeneid is the principal character in only about one-third of magic tales. Although the evidence is not abundant it appears that female narrators are also more important than male narrators in the transmission of this folktale, in which case it is a feminine tale also in terms of repertory.

Cupid and Psyche

Already around the mid-nineteenth century scholars had pointed out impressive parallels between VI 425 *The Search for the Lost Husband*, and the ancient tale of *Cupid and Psyche*, the most fairy-tale-like of all ancient stories.¹⁴ The text appears in the *Metamorphoses*, also known as *The Golden Ass* by Apuleius, a Roman novelist, of the second century A.D. Within the novel the events are narrated by a certain Lucius, whose fascination with magic leads to his unintended transformation into a donkey, in which form he has many adventures until he manages to effect a re-transformation back to his original shape. In the course of the action, which takes place in Greece, Lucius recounts how his band of robbers returned to their cave with Charite, a beautiful girl from a wealthy family whom they had snatched from home on her wedding day and were holding for ransom. Although the robbers assured her they would not harm her, she died conceivably. Leaving her in the charge of an old slave woman they departed. The miserly girl spoke of killing herself and in an effort to console her the old woman said she would tell her a tale or two. But right now I'd divert you with some amusing tales of the sort that old women tell. I'd rather, I'd rather, I'd rather, she then told her the following tale:

A king and a queen had three beautiful daughters. The youngest, Psyche, was so beautiful that people honored her as they would a goddess, neglecting the cult of Venus. Angered at her rival, Venus summoned her son and asked him to cause Psyche to fall in love with some poor wretch. Psyche herself was

misericordie since everyone marvelled at her beauty. From a distance her older sisters had already married kings. Her father, seeking a husband for her, he and fearing that the gods might be angry, consulted the oracle of Apollo. Apollo responded: "You must offer your daughter to a deadly man, a huge and place her on the cliff of a mountain. You should expect a husband to son-in-law, but one who is fierce, wild, and vengeful, one who flies through the air and with fire and sword makes all things weary, one, one whom both the gods and the Trojan men dread." The unhappy king told his wife of the oracle, and they wept. In due time the sad wedding procession led Psyche to the cliff and left her there trembling and weeping. But the West Wind gently lifted the girl up and placed her in a flowery valley below. From there she walked to a woods in which she came upon a small palace of divine craftsmanship, full of treasure, and surrounded by a guard. An invisible maid addressed her, explaining that these treasures were a gift, and suggesting that she rest awhile in her bedroom, take a bath, and proceed to the banquet. When eventually she went to the table, invisible maids served her food and drink, and invisible maids accompanied her to the room. In the middle of the night her unknown husband joined her in bed and made her his wife, but left again before sunrise, and his two servants took care of her in the morning. This routine continued for some time, and Psyche came to enjoy it.

Meanwhile her parents grieved incessantly, and her older sisters, hearing the news about her, rushed to their parents' side. That night Psyche's husband warned her that she was in mortal danger, saying that her sisters would presently be looking for her, she must not make contact with them, for to do so would mean grief for her husband and ruin for her. Psyche promised to do what her husband wanted, but later she cried and pleaded with her husband until he agreed that she might see her sisters in order to comfort them and might even present them with jewelry, but he warned her lest her sisters persuade her to try to discover what he looked like, for such curiosity would be the end of her good fortune and her husband. Psyche persuaded her husband to have the West Wind bring her sisters down to her. Psyche's sisters went to the cliff where she had been left and wept. But Psyche, hearing them, called out to them, and soon the West Wind gently brought them below. After they embraced, Psyche showed them her riches and her invisible servants, which made the two sisters envious. They pressed her to tell them of her husband. Psyche invented an account of him and then married two deities with jewelry and had the West Wind bring them back. The two envious sisters agreed to keep secret what they had learned of Psyche, and to plot her downfall. They hid their presents and told their grieving parents that they had heard and retrieved Psyche.

Once again Psyche's husband warned her of the danger threatening them from her sisters; they would urge her to look at his face, but if she does so, she will lose him, she should not even talk to them, but if she does so, she must answer no questions about him. He added that Psyche would bear a child who would be a god if she kept her husband's secret, but mortal if she did not. Psyche's sisters visited again. They pretended to be delighted that she was pregnant. They asked about her husband once again, and Psyche nervously invented a different account of him from the one she had given before. Psyche's sisters

then discovered that she probably had not seen her husband's face, if so, he was probably a good and handsome being, a glow. This convinced Psyche that her husband was not the huge serpent, reminding her that the oracle had assured she would marry a beast, and claiming that people in the neighborhood had seen the serpent and believed it would devour her when she was close to giving birth. Frightened, Psyche acknowledged that she had never seen her husband's face and agreed that he probably was some kind of animal. Then, together, they placed a sharp knife and an oil lamp in the bedroom, and when her husband was well asleep, took the knife and lamp and cut off her husband's head.

Later on, when her husband had fallen asleep, Psyche approached him with a lamp and knife in hand to discover in the night that he was that most gentle and sweet beast, Cupid himself. She dropped the knife. Seeing his bow and arrows at his feet, she realized. Psyche picked up an arrow from curiosity but accidentally pricked her hand on its point, which caused her to fall in love with Love. Meanwhile a drop of oil fell upon the god from the lamp which Psyche held, and so that he awoke upon the bed. He bemoaned what she had done, saying that although his mother Venus had instructed him to cause Psyche to marry a monster, which he had married her himself, and although she had warned Psyche about her sisters, she had tried to cut off his head. The two sisters would get their punishment, he said, but Psyche's punishment would be his flight. Saying that, he flew away.

Psyche cast herself into a river, but the river, honoring the god, placed her on its banks. The god Pan chanced to be nearby and said that since she was not really a woman in essence, she should cease trying to kill herself and rather approach Cupid with prayers. Psyche went on and came to a city in which one of her sisters lived. When she was admitted to her sister's presence, Psyche told her that following her advice, she had attempted to kill her husband and discovered that he was Cupid himself, who then divorced her and said he would marry her sister instead. The sister rushed off to her parents' city and to the court from which she had fled in the expectation of being gently conveyed by Zephyrus and of becoming Cupid's wife, but she perished in the descent. Psyche proceeded to the city of her other sister, who met her end in the same way.

Cupid lay in his mother's house, suffering from the ail which had plagued him. Angry, scorned Venus of the relationship of Cupid and Psyche, and she went to her son and angrily complained that instead of his arranging a dignified love for Psyche he had himself married her.

Psyche wandered through country after country in search of Cupid, hoping that by her charms or her prayers she might bring him to set aside his anger. She came upon a temple and went inside in the hope that her husband might be there. When she found things to do inside in the temple, she reverently began to arrange them. Comes to whom the temple belonged, appeared and informed her that Venus was angry at her and was searching the world for her. So Psyche went another way and coming to a temple of Jano, she prayed to the goddess to come to her and Jano appeared but said that she could not help Psyche. So Psyche gave up her hope of escape and surrendered to Venus.

The angry goddess abused her verbally and physically. Then Venus mixed

new different kinds of seeds, no grains into a single heap and told Psyche that she was to separate them into separate piles before nightfall. Psyche at first did not attempt the huge task, but an army of ants took pity on her and sorted out the items for her. The next day Venus gave Psyche a second task. From some golden sheep which pastured in a grove next to a nearby stream Psyche was to bring a flock of wool by evening. Psyche was about to leave her seat by the river and end her life when a road revealed to her how to gather the wool. She was not to approach the sheep at that time of day when the sun made them dangerously violent, but later in the day when they were calm she should gather golden wool from the plants on which it was a sight. Psyche did so. Then Venus assigned a third task. She was to fill a pithos with Stygian water that flowed out of a story-proper hole way up a mountain and which was guarded by sleepless dragons. Like a eagle remembering an occasion when Cupid had helped him look the urn in the dead water for her.

But Venus's anger was still an enraged, and the goddess assigned her a final task. She was to take a box and proceed to the realm of the dead, where she was to ask Proserpina for a small amount of her beauty, and bring it to Venus that same day. Since Psyche saw that she was being sent to her doom anyway, she climbed a tall tower and was about to leap off, thinking that it was a fool's errand to the dead. But the tower itself addressed her, explaining that although this method would indeed bring her to Tartarus, she would not be taken there and rather she should enter via an arduous, but located at Thienra near Lacedaemon by this channel she would reach Orus's kingdom. She could use a magic with her breed in her hands and coals in her mouth, in the way she would encounter a lame ass loaded with sticks and a lame driver who would ask her to hand him some of the sticks when he had a pain, but she was to pass him by in silence when she reached the river of the dead, she should cross it on Charon's ferry, a lewd man to take his feet himself from her mouth as he crosses the stream, she would see in the water a dead old man raising his putrid hands and begging her to take him onto his boat, but she was not to respond. On the shore there were two women would ask her for help, but she was not to touch them, both of these figures were traps set by Venus to induce Psyche to give up one of the pieces of reward without which she would not be able to return. Psyche still hoped she could bribe Cerberus to breed to Cerberus and thereby enter the presence of Proserpina, who would offer her a seat and fine meal, but Psyche could not resist the beggar and ask only for a piece of ordinary bread, then she shed a make her request, take what would be given, give Cerberus the remaining piece of bread and Charon the remaining coin, and returning the same route to the upper world, taking special care not to open the box. Psyche did exactly as she had been instructed, except that after she had returned to the seat at the dead, she opened the box, overcome by curiosity. Inside it she saw neither beauty nor anything else, but a Stygian sleep came out of it and overcame her so that she lay like a corpse.

But Cupid had now recovered, and unable to bear his separation from Psyche any longer, flew to her, returned the sleep to its box, roused Psyche, and sent her on her way to Venus. Then he himself flew to Jupiter and pleaded the case. Jupiter decreed that Psyche should be Cupid's wife and also make her immortal in order that Venus not be offended by her sons marrying a woman

— he was not to eat it. A wedding banquet was held and in time Psyche gave birth to a daughter, Voluptas.⁷

The old world of the story over time seems to be sliding nearby in the form of a darker, more realistic tale, as the pretty tale that the crazy, drunken old say-always-and-never regretted not having the means to write down.⁸

Perhaps the story is a basic sequence of events as well as many smaller episodes, *the story of the woman*. The major points of agreement are as follows: (1) A young girl (range 1 for the version) (2) who weds an enchanted husband (3) The husband's taboos (4) which the heroine violates, and (5) as a result is punished (6) by death. The girl searches for her lost husband, coming to the knowledge of the witch/goddess who is responsible for his plight (7) The witch/goddess suggests the heroine a series of impossible or dangerous tasks (8) she accomplishes all of them with the aid of different helpers after which (9) she and her husband are reunited.

Psyche's search for her husband's residence is a palace filled with wealth and servants as is in some other texts such as Basile's and once she is there, Psyche's husband becomes some handsome prince and the heroine of the Danish tale, she has been left herself and in the evenings her mysterious husband joins her in bed but departs in the morning. While he is present, he forbids her to look upon him lest she die, while she is alone, she needs such information about her spouse, how can she be so tempted to acquire it, as do the heroines in the Italian, Italian and Danish tales. In the *comentarios* serve as tempters, the jealous sisters, Apeiron, the evil stepmother (not the wise father (Denmark) Psyche violates her husband's prohibition in the same way as her Italian and Danish sisters do, by looking at light for a place as he sleeps, but he awakens, in some cases from a nap, or a fall asleep and upon him, and departs in anger. Of the three initiations, *gathering* is where the heroine is in a way of sowing seeds, is found in other tales and with the same solution. In the Italian tale, the task of gathering wool is seen as a woman's work, both gathering feathers, Cyprus, Italy and the task of fetching water, perhaps a task of producing female offspring. Psyche's final and more serious task, going to Venus's sister Proserpina in the realm of the dead and bringing a pomegranate back in a box without opening it, a prohibition that she violates on her return journey, is also a paralleled in two texts (Italy, Denmark) in which the work is in fact completed by a series of persons or things that the heroine encounters during her task, and that is already so carefully instructs her, she must add a small morsel of power to return successfully. Thus in the Italian version, Eriodora's stepmother, who does not have a horse and give bread to a dog, and in the Danish version, she is to take along a loaf of bread, a bundle of hay, and a stone which is placed on the path to give the ferryman Carora a coin for passage in the dead water. In the *comentarios* is a piece of bread upon her arrival and at her departure, to which propose she is to take a loaf of bread with her. Interestingly, the *comentarios* gives a name to persons who, in the course of her journey, she has a chance to see, a name that is in the form of the usual motifs in which the heroine is punished. To the same spirit, that is temptations to be resisted—Psyche is to do as the goddess of Proserpina will offer her while she is in the death world, by eating in the forbidden bread, just as the Danish heroine is instructed to avoid eating the cake and wine that she will be offered in Hell.

It is surely a possibility to explain this impressive correspondence in basic

events and incidents between Apuleius's text and other texts. For example, *trudis ad* her house, an obvious question is whether the *trudis* was a woman by tradition, not the impious woman depicted by Apuleius. The consensus of the tradition is that he drew upon other folk stories, but we cannot produce more ancient authors at a period before work tradition and songs, and was not. Apuleius even frames his narrative as for all the recent days and nights, with some labels it as an old women's tale. After more than a century, we should not put Apuleius at the Apuleian tale and he himself in his tale, as the consensus of most scholars have reached. Although it will be a reasonable reservation.

That there are some differences between the ancient and the modern tale is also true. The most obvious is the pervasively hegemonic nature of the former: most important, the assignment of the role of the supernatural husband to Cupid, so that the husband is not a disenchanted human being and it is this secret that he wishes to conceal from Psyche, in effect. Apuleius supplies detailed backstory. The text, in a sense, is a novel, a traditional version of a woman's tale. The husband has the form of a snake or dragon by day and that of a human by night, for the oracle received by Isece is that her husband is not a man, but a fierce wind, and vaporous, and is having wings and flying, and so on. The suggestion to her that her husband is a serpent and that people are laughing at her have actually been seen. Apuleius evidently repeated the disenchanted snake of the oral tale with a god, Cupid, or Amor, as Latin rendering of Greek Eros and Amor, Love, and Psyche. So, in the tradition, the woman and the serpent, the tradition, Cupid as husband and Psyche as wife, and so on. Eros was a son of Aphrodite, Cupid as son of Venus, and Venus as mother, so that the goddesses, same the role of the wicked mother-in-law. The poem, a narrative, became Psyche together with her family of human and Cupid, taking with his family of gods. By assigning the husband to a serpent, Apuleius, in effect, Psyche, Apuleius, if it was he who was responsible, could put a literary tale with the folk philosophy in the possession of Psyche, as well as, so that the creature, spectrally, for Cupid, and for Love, as described in Plutarch, *De amore*, and so on.¹³

Since Apuleius's narrative sources were largely Greek, the question naturally has been asked whether the folk story that served as the source for his story of Cupid and Psyche was also Greek. The only other ancient author to recount the story of Cupid and Psyche is Pseudo-Euphrates, a Christianologist of antiquity, a 4th-century writer, who drew from Apuleius, but he is not the only one who told the tale with great length also by Antiochian writers of others in the 4th century. The story is unfortunately nothing at all is known of the author of this work. Approaching the problem in a different way, the argument distribution of the types of AT 425 in modern oral tradition, as Georges Migon argues, that Apuleius's source was more likely to have been Greek folk tale.¹⁴

Some scholars construct the parallels between Apuleius and the modern oral tale differently. The champion of the opposition is Bruce Fretwell, who treats Apuleius as the main source for the modern oral tale, and for the oral tradition in general, as gently exaggerated. His own thesis is that Apuleius invented the tale himself in order to explain the representations of Eros and Psyche in ancient art, by giving his dream a series with a narrative for which purpose he borrowed motifs here and there from Greek mythology, and that the entire intertextual folk tale, as a novel, is a Greek tale, mixed

elements from Apollonius and medieval sources. Fearing skepticism regarding oral tradition, so extensive to the scarcely known even for the existence of international folktales, he argues as he does that human memory is so limited that oral narratives must be constantly fed by written texts, which along with iconography constitute the only reliable means of transmitting information. This vision seems to me a caricature of the philological model in which all knowledge is transmitted in a written documents which derive in turn from other written documents. It does not jibe with the experience of fieldworkers who have collected oral texts from illiterate narrators and from semiliterate narrators with limited access to books, nor with the fact that good storytellers may recount tales of forty or more decades earlier. In 1950 folklorist Linda Dowd collected a text of AT 425A, *The Maiden in the Gown*, from a talented seventy-year-old Hungarian peasant woman, Zsuzsanna Palko. The narrator never even learned to read or write, had heard the tale when she was fourteen years old from an older woman, Anna Petres.²

Certainly Apollonius's name in the tale of *The Discobolus and His Maid* as the center of the narrative was thoughtfully made and executed, resonating both with its association with mental activity and the larger story of Lucius. In its situational context the tale is recounted by an old woman to a despairing girl to divert her and to encourage her to persevere for the tale tells of a girl who loses her husband and considers putting an end to her own life, as the listener Charite does, before she perseveres through difficult trials to regain her lover and her happiness. Of course the biographical details of Charite's life were devised by Apollonius, such as say that the tale of Cupid and Psyche might be an appropriate precedent for her in gender and age. The old woman fits the ancient stereotype of old women narrators and even evokes her story and old women's talk more vividly. The sign of modern execution suggests that the folktale of *The Discobolus and His Maid* may be a woman's story in the sense that women may play a more important role than men in transmitting it. In its larger context Psyche also parallels the young girl's story in that she is a woman who gets into trouble as a result of magical forces that outpersecute and eventually finds happiness. Lucius's magical transformation into an animal and his return to human form also resonates from the familiar experience of the husband in the folktale (though not in Apollonius), who is transformed into an animal and then back to human form.

For a related story see "Service in Hell."

² AT 425A, *The Maiden in the Gown*, collected by Linda Dowd, *Apollonius Isos* (Münster, 1985), 119-5, 207. Cleus (1988), 119-20, 214, 406-41; *Apollonius* (1988), 122, 304; Carney (1989), Dietz (1991), Schaefer (1991), Roscher (1984-93), 332-3, 325; Schroeder 1916, BP 2226-223; *Classica et Mediaevalia* (1922), AT 160-66; Schenck (1930), Ekberg (1938), Meyer (1938), *Germania* (1945), Koclin (1945), Thompson (1946-57), 167, 281, 282, 361-3, 362, 364, *Classica* (1953), Langman (1963), 91-92; Arnott (1962), Crump (1963), *Journal of English Studies* (1965), Fowler and Merker (1968), Marten (1970), Wais (1970), 122; Wright (1971), Meigs (1971), Schenck (1976), 1902, 82-89, 993; FA (1974), 477; *Journal of English Studies* (1982), 285-291; Kerney (1990), Dough (1990), Schenck (1995), 2, 1122-1127.

³ See, for example, the second, a motif, version of the magic flight which appears in different tale types, see "Geras Hesper."

[illegible]

The price paid to the farmer is $p = 100 - 0.0001Q$, where Q is the quantity sold. The price paid to the processor is $p = 100 - 0.0001Q$, where Q is the quantity sold. The price paid to the processor is $p = 100 - 0.0001Q$, where Q is the quantity sold.

$$^{\circ} \text{C} = 1.8 (F - 32) + 32 \quad F = \frac{5}{9} (C - 32) + 32$$

4. Gnat-Smth 1911, 12. The author collected the tar in Romania in 1904 from a mag-
 toloid (L. Starn). This mag-
 (light brown to reddish brown) is a
 themselves in different colors (brown, red, black, green, blue, etc.)
 roach.

class of Hindus in the Simla district"

g. Basale (1v32; 2.130–128, 5th day, 4th tax.)

7 Grundtyg (1854) 1:130-105, no. 107. Collected from a female narrator.

* The test also compares the proportion of high school seniors who are married by marriage and those that are not.

spreads on the question and not at all to the more general one of the $\mathcal{H}_{\mathcal{K}} \times \mathcal{H}_{\mathcal{K}}$ type. In other words, neither is $\mathcal{H}_{\mathcal{K}}$ a $\mathcal{H}_{\mathcal{K}} \times \mathcal{H}_{\mathcal{K}}$ nor is $\mathcal{H}_{\mathcal{K}} \times \mathcal{H}_{\mathcal{K}}$ a $\mathcal{H}_{\mathcal{K}}$. So, the $\mathcal{H}_{\mathcal{K}}$ is not the union of the components of the $\mathcal{H}_{\mathcal{K}} \times \mathcal{H}_{\mathcal{K}}$ space. It is not clear, however, how to proceed from the way they respond to natural phenomena.

Medea's help, Jason could not accomplish the tasks set by Aetes.

11. Cf. Berendson 1921: 49, N. Katorov 1975: 160.

¹⁴ A. M. G. S. J. van der Stoep, "The Role of the Church in the Development of the Literature" (PhD diss., Indiana University, Bloomington, 1978), p. x.

13. Swahn 1955:437-438, Holbek 1987:164, Dech 1990

4. Tamaki acknowledged the first importation of *Apuleia* into Japan and the subsequent finding of *Erastria* in 1812 in Japan, but he did not mention the first importation of *Erastria* from Korea in 1872. Since I have been able to trace the history of *Erastria* in America and Japan and the first importation of *Erastria* was preceded by the introduction of *Apuleia* from Korea, I conclude that *Apuleia* was as early as the introduction of *Erastria* into Japan in 1812 (see Tamaki 1992: 242–243). It was that *Apuleia*'s true was a *kokutae* (Armit 1992: 242–243 p. 29).

5. We should mention that the species of *Amundsenia* described here are all new to science. See Diers and Amundsen 1969.

6. $\text{supp } \mathcal{F} \subset \text{supp } \mathcal{G}$ and $\text{supp } \mathcal{G} \subset \text{supp } \mathcal{F}$ if and only if $\mathcal{F} = \mathcal{G}$.

7. Apuleius *Met.* 4.28–6.24

8. Sur capture par le détra et temera, un narratif se construit à l'oreille, au
projet d'un événement des quatre-vingt-septième siècle, qui se termine par la
lam. praegustantem (Met. 6.25).

19. See Swahn 1964:374-380; Wright, 97.

25. Pyle, S. and Thompson, J. W. (1989) The role of the male songbird in gathering feathers or wax: a study of the male songbird's role in feather wax gathering and wax gathering in the male songbird. *Journal of Ornithology*, 130, 1-10.

21. Swahn 1955:375, Wright 1971:274-280

the parallels between it and any single myth than those between it and any single myth.

23. See *Journal of American Folklore* 111 (1998): 43. The suggestion is at least as old as Friedländer (1910: 154b-547).

24. On the manuscript tradition, see e.g. Schlam 1976, LAF 1150-1151, and *Journal of American Folklore* 111 (1998): 43. For an interpretation of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43.

25. See Crum 1963: 12-14; Schlam 1972: 94-96; Sandy 1999.

26. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43.

27. Megaw 1971, EM 1464-472.

28. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43.

29. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43.

30. Dege 1990: 195b-77-92, no. 7 "The Serpent Prince."

31. See note 13 above.

32. *Journal of American Folklore* 111 (1998): 43. For a discussion of the manuscript tradition of *Herzog's Trick*, see e.g. *Journal of American Folklore* 111 (1998): 43.

Dog on the Bridge → Alexander and the Donkey Driver

A person makes a bargain with the devil according to which the devil agrees to build a certain bridge, or complete a bridge that is under construction, on the condition that the person will give the devil something to cross it. But when the bridge is finished, the person tricks the devil by arranging for an animal (dog, cat, rooster, pig, goat, etc.) to cross first.

This is the story of the outwitting of the stupid ogre by the clever trickster in AT 19. *The Dog on the Bridge*. It usually is told as a historical event, though the published texts give the indication of how much credence narrators and audiences actually accord the story.

A nineteenth-century French text relates how Cécil Laume, duke of Touraine, wanted to construct a bridge on the Herault, but each night the devil overturned what he had done during the day. Finally Cécil Laume made a pact with the devil according to which the first to pass over the bridge would belong to the devil, but the duke was wiser than Satan: informed all his friends of the bargain in order to preserve them from harm, and then set loose a cat. Since it was the first creature to cross the bridge, the demon had to content himself with it.¹

In a British legend told of the Devil's Bridge at Kirkby Lonsdale, a poor woman unable to cross a river to retrieve her cow, made an agreement with the devil who had appeared in human form. He promised to build a bridge on condition that he should get the first living thing that passed over it. The woman was wary, but she once her husband had been singing out as the victim that was his propitiating the building of the bridge, returned at the appointed hour with a bridgeman, a mule, and a horse, and threw the mule across the

bridge. The dog ran after it, and the devil, seeing that he had been out-buffed, gave a terrific howl.²

Alexander and the Donkey Driver

It is difficult to imagine what form a "true type" of task would most likely take in Greco-Roman antiquity, where the devil and Jesus do not compete for souls. True, Thanatos may come to fetch a person whose time has come, as he does for Alkestis, and the House of Hades always has room for more tenants, but for the most part the Lord of the Dead is content to remain in his kingdom, rather than to roam the earth using his wits to add to the number of souls in his realm, for in the end he will get them all anyway. Nor is Death a cunning or cunningly supernatural maven with whom one might make a deal. What form, then, could a "true" story have taken before the Christian devil assumed the role of antagonist in it?

One answer is given in the *Life of Alexander the Great* compiled by the Roman historian Valerius Maximus in the first century A.D. in a collection of Greek and Roman exempla. One of his Greek stories relates how Alexander, king of Macedonia, was once advised by an oracle to kill the first being he met after he went out of the door. This happened to be a donkey driver, whom Alexander ordered to be taken away and executed. When the donkey driver asked him why he was putting an innocent man to death, Alexander replied the oracle told him that in that case, the man said, the oracle has designated me for death since I can't even key that I was driving in front of me was the first to meet you. Alexander was delighted both because of the man's clever argument and because he himself had been saved from error, and took the opportunity to perform a expiatory sacrifice (*expiationem* . . . *expiationis requiem*) by means of a meager beast. Valerius, who appears to accept the story as a historical anecdote, remarks that the narrative illustrates the clemency of Alexander and the cleverness of the donkey driver.³

Valerius's story features not the ruler of Hell contending for a soul, but the ruler of Macedon who plans to take a life. Alexander the Great assumes the role here of the dangerous antagonist, and the donkey driver takes the role of the clever protagonist who saves his life by means of his wit.

When narrators envision the final scene, they imagine the two characters standing on opposite ends of the new bridge: the devil on one end waiting for the first being to cross over, the human on the other end. In a British tale, the bridge was thrown across the ravine, and the Evil One stood by and bowing and beckoning to the old woman to come over and try it.⁴ Similarly, in an Austrian story in which the mayor of a town lacked money to build a needed church, the devil gave him the money in return for the souls of the first three visitors to the church. After the church was built, the devil waited inside the church, and the mayor released a rooster, a goat, and a cat into the building. The first creature to cross over the bridge, or to enter the church, and the first creature the devil meets are therefore the same. In all forms of the story, ancient and modern, the victim is simply the first creature whom the antagonist meets. Crossing over the bridge or entering the church are only particular realizations of this idea.

as a snake-legged man (Πύθωνος ἄνθρωπος), thus share the following features: 1) R. is an epic character (part 2); the antagonist insists to claim the first; 2) the encounter with the expected (the human being), however, 3) the clever protagonist pretends to be a snake, 4) with the host creature to have met him is an animal, 5) the antagonist is obliged to take an animal victim instead and 6) the dead rescues. The essence of a pet, then, is which the clever protagonist tricks (pretends) the antagonist, taking a substitute victim, an animal, in place of a human, and a relic of the ancient legend attached to Alexander, which confirms a connection to the pre-Christianized story in which the animal is the intended antagonist and the site of the encounter is as tiny a bridge.

The details are not at hand that in *The Dog on the Bridge* the deity has replaced some ancient deity, to whom a sacrifice was formerly made at the certain place, the dog on a bridge, and that the sacrifice of various animals was a substitute for the original immolation of a human being. Accordingly, the details are a memory of the time in which such sacrifices actually took place, and with the passing of the custom the only trace of the rite that has remained is the present legend, which preserves the idea in a weakened form. The single ancient text that we possess does not, however, lend support to this hypothesis, inasmuch as the role of the claimant is played not by an ancient deity but by a human being. Nor is there any reason, other than the romantic appeal of such interpretations, to understand this story as a historical allegory, the portrayal of a change from human to animal sacrifice. A similar interpretation has often been applied to the episode of Abraham's near sacrifice of Isaac, namely, that the story preserves a memory of the practice of child sacrifice, which in later times was replaced by the sacrifice of animals.¹ But there is as little reason to accept this construction as there is the other. In deed, it is doubtful that there ever was such a sacrifice at all. Consider the tradition found in Africa and elsewhere that in former times kings used to be put to death when they showed signs of physical weakness. When were these former times? The same claim was being made back in the sixteenth century, the belief that it was made in antiquity, when Diodoros of Sicily reports that the killing of the king, a custom practiced in Africa.² No matter how far back one goes, regardless, is always represented as something that the community used to do sometime in the past. So the tradition is a way of characterizing the present by contrasting it with a past that has been constructed for its purpose, rather than its being an accurate memory of actual, historical practice.

For another story of Death as the stupid ogre, see "Smith Outwits the Devil."

¹ Cf. E. V. Rieu, *The Story of the World* (M. 11, 1694; *The World around* 891; *Principles of History*, 905.2 s. 3; EM 2.838–842; Ashlman type H91).

² See, e.g., 1891: 281–282.

³ Briggs (1971) B1.88–89.

⁴ ———, *Antiquities and Natural History of the Sicilians* (1990) 324–327; the legend is the core element of an early composition, Al 986.4.1–16 s. For an ancient tale in which a man summons Thanatos to him, see "Old Man and Death."

- + 73 Est. 1
- 6 Briggs (197.) B1.87
- 7 Branky 1891 185–186
- 7 Scivilot 1841 286–287
- 8 Gunkle 1921 119–121
- 9. Diodorus Siculus 3.5–7. See further Fontenrose 146b 1d–1f

Dragging Old Man Only to Threshold

As a man drags his father to the door of his house – intending to put him out – the old man bids his son not drag him past the threshold, since he dragged his own father only that far when he had in mind to put him out of his house.

This little tale is A1950C. *Dragging Old Man Only to Threshold* attested in various European countries and among Spanish speakers in the New World.

The sixteenth-century Spanish author Juan Pomar tells us in his *fourta* tale of *las Brucias* *seis Pequeñeces* relating how a son who wished to put his father out of the house was dragging him towards the door by the arm. When they reached the doorstep, the father said to his son: “Son, for the love of God let go of me here, since I dragged my own father only up to this point and no further.”⁶

According to a modern French text, a rich farmer used to handle his aged father roughly if the old man forgot something or was clumsy. He would strike him and, if he was angry enough, drag him by his coat of arms to the house onto the courtyard. Thirty or forty years passed, and when the son at last grew old, his son would do the same to him, throwing him down and dragging him by his hair out of the house. The old man finally realized that it was God’s will, and that he was only receiving a debt. One day when his son was particularly angry, he dragged his aged father by his hair past the courtyard, through the gate, and out onto the road. At that point the old man revolted, saying his son had gone too far: “I never dragged my father by his hair beyond the courtyard gate!”⁷

The near ejection of the old man can be represented as a unique event as in Timoneda’s telling, the ancient act of a man who decides to give up old age, or as a recurrent event, as in the modern text, the abusive behavior of a grown son who has had a grudge against and cruelty. The scene is strikingly visual: the ungrateful or abusive son acts out his feelings by dragging his father to the door of the house rather than, say, ordering him to leave the house. From the father’s protest that the son should have taken it further than he himself dared his father before him, it suddenly becomes clear why the present son is doing what he is doing: he learned it from his father, who had previously abused his own father in the same way. The sons and fathers of this family are linked together by a chain of abuse that goes back for generations. The narrative of the father’s argument, sportively revealing his man’s views abuse is normal and unobjectionable in itself, but redemptive for his son to exceed the limits that he himself observed. The effect of the remark is at once comic and sad because of its indignation sports goodness and because of

the son is angry at it and it hurts. With this appeal the scene freezes, since the particular response of the son is beside the point.

Just as the old man grows up, the old father's one of several similar moral tales. AT 98A. Ditch where a grown son treats his aged father to one or another indignity with a variety of outcomes. In one tale, known from Europe and the Far East a man gives his aged father a blanket to keep him warm. When the man's father asks for the other half, explaining that he will save it until his own father grows old, the man changes his mind. This is AT 98A. *The blanket* is a parallel to a man disgusted at the way his aged father eats or drinks, makes himself eat or drink by himself from a wooden bowl. But when the man's little son proposes to make a wooden bowl for his father's evening table for the man's parents. In a tale is AT 980B. *Wool, a drink and a good father*. In these two stories the man's little son innocently reveals that he is learning from the present mean example how eventually to treat his own father when he himself grows up. The naive comment or action of the child corresponds to the naive utterance of the old man in *Digging Old Men* and *The Good Father*. When a man treats his aged father with indignity, a character of a man's young son makes a naive comment upon the action that points to a new perspective: there is or is about to be a chain of abuse in the family. In the tales of *The Good Father* and *The Wool, a Drink and a Good Father*, the remark is prospective in that the man is made to see how his present mean action will begin a chain of events that eventually will affect him in the same way, but there is still time for him to change his mind, and he does so. In contrast, in the tale of *Digging Old Men and the Good Father* the remark is retrospective and thus it is too late to relent. In a fourth tale, the son's bad behavior leads directly to a grotesque punishment. Not wishing to snare a roasted chicken with his old father, a man hides the cooked bird when his old father comes by for a visit. When the father departs and the son reaches for the hidden snare, it is changed into a bad or the snake and lodges permanently upon the man's head (short AT 980D. *Meat, a snake and a Tail on the Face of a Tail*). So, the mean son is given no opportunity to learn and relent, his ugliness is so in having been re-fled and fed directly as physical repulsiveness.¹

Aristotle on Anger

Aristotle knew the tale of *Digging Old Men* and relates it in his *Nicomachean Ethics* in support of his proposition that it is more excusable for a person to follow an impulse that is natural than one that is not, and that anger and ill temperedness are more natural than are various kinds of excessive desires. Thus, a man was excusable for beating his father. In his defense he said: "My father here once beat his father, and he used to beat us before him. And pointing now to his son when he grows up, he will beat me at some time in us." Another man, as he was being dragged by a son, used to tell him to stop at the door. "For I myself," he said, "once dragged my father that far." Aristotle goes on to distinguish between violent and violent action, the former being more just and the latter less just. It points out that anger is a natural desire whereas erotic desire is crafty. Anger, during a led a weaker of will, so that lack of restraint in the expression of anger is more acceptable than it is in the expression of desire.²

both comic tales, but the other story is more serious, how a raped daughter of a king and father both perished, the misbehavior as being passed down from father to son are both present. It is a thing more or less acceptable, say or even though it might and one in court. Bearing the aged father on his shoulders is one family, just as dragging one's old father to the door runs in the other family. For Aristotle the tales serve to illustrate that angry behavior is common, natural, and overt, and that such behavior is more just and less abominable than a comparable lack of restraint in civic matters, which is a way of saying that male excesses are culturally more acceptable than female excesses, since physical violence is a male vice, as the examples illustrate, whereas lust and deviancy are thought of as female vices, as the ready witness to Aphrodite testifies.

Aristotle employs the two tales, not for their main lesson point or structural message, but for incidental information that they happen to contain or imply about the expression of anger, a common cause of stories for intellectual purposes. His brevity suggests that the stories were familiar ones, though this hardly remarkable for Aristotle to be terse. As is generally the case in other texts of *Dragon of Athens*, the characters are generic, the father and son are not given names, nor is the tale localized.

1. AT 980C. *Dragon and Athena*. Cf. *Travels*, C. BP 231–40, 3–7, 100. Aschmann, type 980C.

1. Chevalier 1983, 134, no. 78.

2. Pourrat 1994, 163–164.

3. On the two tales see Cioustan (1887) 2:372–378, BP 2135–140 + 172 n. 14.

4. See further BP 316³, 100. Johnbart (1976) has shown how some of the female characters.

5. 1.9.77–2.3.1490–4–20. He dated the tale as coming from the island of Anicet, since elsewhere (Macedonia) it is a 19th-century tale, and the largest recorded dragon slaying story in the world was originally from a tale that had been dated. Aristotle does not give the veridical or semi-fictitious problem of the story as a true report.

6. For more on the type of heroism, see supposed examples of women see "Pothphar's Wife."

7. See Hansen 1982.

Dragon Slayer ❷ Perseus

A youth obtains a magical dog, horse and a magical sword, slays the monster, a certain land that is suffering from the depredations of a monster (dragon, sea monster, troll, giant, etc.), where a king has been obliged to give up his daughter to the monster. The monarch offers her in marriage any man who could rescue her. The girl is exposed, and the hero goes to meet the monster. When he arrives, the hero slays it with the help of his dog, horse, or weapon, cuts out its tongue, teeth, eyeballs, etc., and withdraws. Subsequently an impostor cuts off the dragon's head and claims to be the savior. When the impostor is about to wed the princess, the hero arrives and by means of the tongue, teeth, etc., establishes his identity as the dragon slayer. He weds the princess, and the false hero is punished.

These elements spring from a well-known story of the world is AT 300, "The Hero and the Monster." It appears both as an independent tale and also as an episode in a longer narrative. It is a combat between a human hero and a monstrous opponent in a particular type of battle, as is presented as monstrous in nature and form and the monster enhanced by a special helper or weapon. There are two subplots in this case. One is a romantic or erotic element. The monster demands the sacrifice of a maiden whom the hero hopes to rescue in the end. The second is a complement of the plot. An impostor identifies himself as the monster's slave and betrays the hero. When this theme occurs, the hero always is taken care in the story by means of which he is later able to prove he is the true right-slayer. Not all texts show all these features. In the present text, certain elements may be multiplied: the hero has several helpers, the dragon has many heads, the combat takes several days, etc.

The Spanish tale first published in 1942 came from a town where a huge serpent had long existed. Since the serpent had been devouring many people, the town people finally made a pact with him, according to which they would provide him with a girl each year, provided that he left everyone else a one. So each year the heads of families drew lots, and this year the lot fell to the princess. The serpent, the king announced, that whoever could free his daughter from the dragon might ascend the throne. On the appointed day, the princess was led by a tree. A shepherd came along with his dog, inquired if he could help, she was young and fearless, and learned of the dragon. When the dragon suddenly appeared with a roar, the shepherd set his dog on him, and the dog tore the dragon's creature to pieces. The shepherd killed the girl and cut out the tongues from the dragon's seven heads. The king's servants, who had been sleeping in a nearby trees, rushed over. One of them cut off the heads of the dragon, taking head a snake in honor of his daughter and her fiancé, the man with the dragon's aids. The shepherd had not been invited, but he and his dog came anyway, whereupon the princess recognized the dog, claiming that his dog had killed the monster. The shepherd declared that he should wed the princess. When the fiancé presented the dragon's heads as proof of his deed, the shepherd pointed out that something was missing from the heads: they lacked the tongues. He wed the princess and became the king's heir.

According to a Japanese narrative, an itinerant priest once went to a mountain village and found a house in which everyone was crying. When he entered and inquired the reason, the head of the household explained that on a nearby mountain there stood a shrine, a deity whose name was no longer remembered. In order every year at harvest time the village had to offer it a young girl, or else a great storm would destroy all their fields. This year it was the turn of the present family. They were mourning the loss of their only daughter when they had to give up in seven days. The priest offered to go on the girl's place, according to the shrine he hid nearby, and at midnight a crowd of creatures gathered and sang, a song the gist of which was that no one should harm Suppa Tan. The priest set out in search of the man named Suppa Tan, who proved to be a tall man of old, but a dog as big as a calf. Just as the villagers were carrying the chest containing the girl up the mountain, the priest and Suppa Tan arrived. Substituting the priest and the dog for the girl, the villagers deposited the chest at the shrine and ran away. At midnight

the eagles came and took the lid off the chest, where, perched, the dog and the pigs leapt out and attacked them. The next day the villagers, upon finding the chest to have been opened by the deity, found the numerous sandals worn, the lead iron keys everywhere. After that there was no need for human sacrifices. This last lacks the complication of the false hero, but does the hero marry the maiden?

One of the best-known narratives of the species the red dragon and St. George and the dragon, one of several adventures told of the same. The stories known from prose narratives, ballads, children's plays. Born in Cappadocia, the Christian warrior encountered a dragon in Cyprus as a child, destined to devour the mathedent beast, which lived in a lake and devoured men and animals had been sent by the Lord to plague a community because its pagan and people were pagans who persecuted Christians. He ended his depredations one day, people gave him two sheep daily and when this had exhausted their sheep they offered their sons and daughters on a daily or annual basis. Next the child taken to the princess, who was sent forth to the dragon. The Lord sent George to the region in order that he might kill the dragon and thereby convert the king and the citizens. Armed and mounted on his horse George entered, slayed the monster at once or caused the dragon to be submissive or means of the sign of the cross and a prayer, after which the creature followed him like a tame dog, then to where George cut off his head. Thousands of persons were converted. As a result St. George was hailed and an annual festival in his name was established. Except for a few machine-like texts, the complication of the false hero does not appear. The saint, like the Japanese priest, foregoes the maiden as prize.

cf. AT 341. *The Dragon Slayer* (Lansdown 1887) 1155-56; *Journal* 1899, 3, 45-46; 1947, 54b; *Rapport* 1934, 196-200, 307-34; *Journal* 1937, *Laugren* 1960, 38-43; *Journal* 1970, 4, 5; *Journal* 1973, 8, 85. *Journal* 1982, 82; *Journal* 1984, 84; *Journal* 1984, 84.

The classical tradition contains numerous accounts of combats between mortals and dragons or dragon-like monsters. Like the folk tale of *St. George and the Dragon*, these accounts appear sometimes independently and sometimes as a component of larger stories. Some of these stories closely resemble the international tale, and a though none of the ancient legends contained all the elements of the scheme given above, virtually all the motifs found in the modern era tale appear in one or another of the ancient sources.

Generally the ancient narratives of which we have knowledge are cast as legends rather than as folk tales, so that more folk-tale elements characteristic of the folk tale tradition appear in a somewhat mediated form. I take up the legends individually in the survey that follows.

In addition to legendary combats between a human protagonist and a dragon, Greeks and Hebrews also told of mythic combats between gods and dragons, such as that between Zeus and Typhoeus, Apollo and Python, Yahweh and Leviathan.¹ Since these myths feature neither the exposed maiden nor the false hero, they show little resemblance to the international folk tale beyond the combat itself, and so will not be discussed here. Divine combats tend to clear the way for the establishment of cosmic order (or, on a smaller scale, of cosmic order in the form of the founding of a city or cult). In the nature of things cosmic there is no evildoing and hence no endangered maiden, nothing to merit

ate, a monster, and in any case the cosmic concerns of the gods are too grand to be driven by the prospect of a human maiden as bride or to be trifled with by human competitors. Even such heroic legends are of this sort, such as the combat between Kadmos and the dragon that clears the way for the foundation of Thebes, or a hero tames something of the divine and the heroic traditions mix in the combat of St George and the dragon that results in the rescue of a maiden and the conversion of pagans to the new religion and in the establishment of a summer festival for the dragon slayer. But the legends more typically emphasize heroism, romance, intrigue, and treachery than the establishment of a new order.

THE STORY

The classical story most often mentioned in connection with *The Dragon Slayer* is the legend of Perseus's slayer of a monster sometimes called *Ketos* (*ketos* = sea monster).

According to the account given by Apollodorus, which he appears to have taken from the mythographer Pherokides, Perseus was returning from his encounter with the Gorgons, carrying the head of Medusa in a pouch, when he came to Aithia, ruled by King Kepheus. Then he saw the king's daughter Andromeda exposed to a sea monster. For Kepheus's wife Kassiopeia had boasted that she herself was more beautiful than the Nereids, and this vaulted her daughter up to the Nereus and Poseidon, as the result of which the god had sent a flood and a sea monster against the land. When the god Ammon said that the Aithians would be delivered from their calamity if Kassiopeia's daughter should be sent out as food for the monster, the people forced Kepheus to bind his daughter to a rock. Perseus fell in love with her when he saw her, and promised Kepheus that he would slay the monster if Kepheus would give him the princess as his wife. They swore oaths to this effect, after which Perseus confronted and killed the monster and released Andromeda. But Andromeda had originally been betrothed to Kepheus's brother, Phineus, who now plotted against Perseus, but when Perseus learned of it, he showed the Gorgon's head to Phineus and his fellow conspirators, turning them into stone.⁸

References to details in the ancient authorities for the legend are not of much importance here. According to several authors, the scene of the combat was not Aithia, that is, Lycaonia in Palestine, where Andromeda's pillars were still pointed out at later times. Lucian describes how Perseus sensibly dispatches the sea creature with a double weapon, striking it with the sickle and petrifying it by means of the Gorgon's head, whereas more commonly he is imagined to use only his curved sword, more in the manner of a hero.⁹ Lykephron alludes obscurely to a version in which Perseus kills the monster from inside (see 'Man Swallowed by Fish'). According to the mythographer Hyginus, Andromeda's brother was Agenor, not Phineus, but like Phineus, he plotted against Perseus's life and was even aided by Kepheus.¹⁰

As in the modern folklore of the hero, the hero is endowed with special weapons (Perseus possesses a sickle, the Cup of Hades, which makes the wearer invisible, winged sandals which allow the wearer to fly, and the Gorgon's head, with

which he can petrify adversarial (2). It comes to a head where a monster is plaguing the community, so that (3) the local king is obliged to sacrifice his daughter to satisfy the creature. The youth falls in love with the maiden, just when the king agrees to give her in marriage; then a hero can save her, as he determines to meet the monster, thus saving the community. (4) He rescues the girl.

All the principal elements of the oral formula can be seen in the Perseus legend except for the accident of the father's betrayal, yet this unpleasant character can be discerned in the person of Phineus, who emerges as a rival of the hero, or the hand of Andromeda after the saving of the monster, as though he were claiming to be the rescuer of the princess.¹ Indeed, Phineus appears at two important points in the narrative as does the impostor of the fooltale and, no matter how villainous, he prize that the hero has earned, ultimately fails, and is punished for his self-interest. The two characters really differ only in the basis of their claim: the fooltale and the legend have killed the monster whose head he possesses (is apparent proof of his deed), and Phineus (alleging prior betrothal). In both cases the rivals cowardly and sneaky. Though not courageous enough to fight the monster, he removes the creature's head when no one is looking, or he plots secretly against the hero. (4) Phineus swears out, in which the rival has the support of the king, is reminiscent of the support of the king that the false hero temporarily enjoys in the fooltale.

For other episodes of the Perseus legend, see "Magic Object and the Trick

1. Cf. AT 300, *The Dragon Slayer*, Carney 1898:333-355; Jarldud 1894:96; BF 356; Krappe 1933a.

Herakles

The encounter of Herakles and a giant sea creature is part of a larger story according to which Poseidon and Apollo constructed the walls of Troy for King Laomedon, who then cheated the gods of their promised wages. The deities responded angrily: Apollo sending a plague against the Trojans, Poseidon sending a sea monster that even mides takes against persons on land. After it is revealed that the people would be free of these calamities if King Laomedon should sacrifice his daughter Hesione as food for the monster, so the king bound her to rocks bordering on the sea. Seeing her, Herakles promises to save the princess in return for the immortal horses that Laomedon had once received from Zeus, but after Herakles had killed the sea creature and saved Hesione, Laomedon cheated him, refusing to give him the promised compensation. Herakles later returned, attacked Troy, and killed Laomedon. He gave Hesione to his comrade Teionon.² According to some authors, Theodoros Hyginius, Herakles was to rescue Hesione, but in the end the king refused to hand her over.

The legend of Herakles and the sea monster is basically the same story as that of Perseus and the sea monster. Together, they constitute a subtype of the tradition: a royal family offends Poseidon, Kassepea beasts, Laomedon (nephew) who angrily sends a *krates* against the city; an oracle informs the citizens that to ward further depredations the king (Kepheus, Laomedon) must sacrifice his daughter (Andromeda, Hesione) to the monster, exposed on the seashore; the princess is spotted by the passing hero, Perseus, Herakles; the king agrees to give up the princess, or other rewards, if he could slay the creature; the hero succeeds, res-

stage a princess, whose experiences in custody to his obtaining the princess (Philostratus, *Likainon*). I learned this, with a sense of hard-learned over to Heracles' spouse, who killed a lion of the incident of the false hero, for also in the *Herakleia* is to be found, ignored by the king who prepares to give his daughter in marriage to his son-in-law, there was also a version in which Heracles' lioness killed the monster from whom she (Man) Swallowed by Fish")

Lot AT 300, The Dragon Slayer

Alkathous

Among the monuments Pausanias viewed in the Megara was one dedicated to Apollon Artemis. People said that Alkathous had it made after he had slain the lion on which had killed many men including a son of King Megareus. Euphros Megareus had promised that if any man should kill the lion he could have the king's daughter in marriage and succeed him on the throne. Alkathous son of Teopis managed to kill the beast and, when he became heir, built this sanctuary for Artemis and Apollo. Though Pausanias goes on to state that the veracity of some elements of Megarian tradition, he expresses his confidence in the story that the lion was killed on Katraion by Alkathous.

According to the fourth-century Megarian historian Dieuchidas, Peops's son Alkathous was banished because of a murder he had committed. As he was departing for another city he happened to cross paths with the lion that was ravaging Megara and against which the king of Megara had dispatched various men. Alkathous saw the beast cut out its tongue, placed it in his pouch, and returned to Megara. When the men who had been sent against the lion reported that they were its slayers, he produced his pouch and disproved them. After sacrificing to the gods, the king placed the tongue on the altar, and from that time onward this has been the custom among the Megarians.¹⁴

As it happens, neither of these reports is concerned primarily with Alkathous. The traveler Pausanias characterizes the man who was responsible for a monument erected in Megara, and the historian Dieuchidas gives the etiology of a Megarian custom. According to both accounts are sparing in details about the adventures of Alkathous, but taking them, he is such as they are and combining them, we get a version of a story, which parallels *The Dragon Slayer*: (1) A beast (Alkathous's lion) is plaguing a community (Megara) and its persons; (2) The king (Megareus) offers the hand of his daughter in marriage to the man who kills the creature; and (3) a youth (Alkathous) who is passing by, encounters the animal, (4) slays it; (5) He cuts out its tongue, puts it in his pouch, and departs; (6) He produces it to the dwelling of the king, where (7) another man claims to possess it, but (8) by means of the tongue the protagonist proves that he himself is the victor; (9) He weds the princess and succeeds to the throne.

The legend of Alkathous is especially interesting because it contains, explicitly or by implication, all the elements of the incident of the false hero. The hero saves the creature that is plaguing the community, cuts out its tongue, and departs. In the meantime other men and the slain beast cut off its head, so we

must enter – or if they did not, the subsequent proof (thereby, the hero's animal tongues) would make no sense – and so even to the king. So, the king had offered the hand of his daughter to the slayer and if the men must do so by force, to be the slayer (so again we must infer, or otherwise the king's daughter's proof would have no point and claim the process). At this point, the hero displays his superior proof and wins the process. The impostors are presumably punished.

This story differs from the texts we have encountered so far. It is now *kyōka* (a bear, boar, sow, or serpent) or the place that ruins a region (death, drought, and damage – indeed, one of Alkathous's sons dies) and perhaps a creature (such as an animal, the *kōkyōdon* or bear – *kyōdo* does not, and *nagayō* sends the made to be such a creature, since it is simply a wild animal, not a supernatural being). Whether the presence of the lion was in origin a natural disaster or a divine punishment for an offense against a god, as in the legends of Perseus and Herakles, we do not know from our meager sources. But King Megakle creates the *kōkyōdon* as serious as other monarchs do their sea monsters, offering the hand of his daughter and the succession to his throne to whoever of the animals, even though the life of his daughter is not immediately in danger in his story, then, the prior loss of a son Eurypylos to the beast functions to the same way as the possible future loss of a daughter, motivating the father to take action against the traitor.

J. I. AT 300; *The Unquiet Earth*, Roscher 1884–93, 231–232; Frazer 1898, 2329–32; Schmidt 1963:41–47.

Peleus

According to Apollodorus, Peleus accidentally killed a man so he fled to King Akastos of Lokos to be purified. Then, knowing how to Astydamea fell in love with Peleus and propositioned him, but he rejected her after which she lashed out, accused him to her husband, saying that he had propositioned her, for this episode see Potiphar's Wife. Learning to kill the man he chose to be purified, Akastos took him on a hunt of Mt. Pelion. During a competition in hunting, Peleus killed a number of animals, cut out their tongues, and placed them in his pouch. Senseless, when Akastos and his men took his game and mocked him as if he had gotten nothing, he produced the tongues and said he had slain a many in many as he had tongues. When Peleus fell asleep, Peleion, Akastos' and his sword in some cow dung and returned home. After the youth awoke and was looking for his sword, he was captured by the centaurs and was about to perish when Khryon rescued him. Khryon also found his sword and returned it to him. Peleus's sword, it turns out, was no ordinary weapon. According to the paronomagical poet Zenobios, the gods rewarded Peleus for his chastity with a sword made by Hephaistos, a wondrous weapon with which Peleus was always successful in battle and in the hunt.¹⁴ The mention of chastity must be a reference to the hero's virtuously refusing the sexual proposition of his hostess Astydamea.

The play begins with Akastos, reacting to his wife's last accusations against Aeneas, angrily deciding to deal away with the youth. Averse to killing him, he decides that the youth should perish in the wilds. He establishes a competition of hunting, presumably as a pretext for escorting Peleus to the countryside where he is supposed to desert to a married. According to a second version of Akastos's Aeneas, he is going to kill the man he had pursued, since he is going to Mt. Pelion in order that he might be devoured by wild animals, but he gives up Peleus as a reward for his loyalty a sword in order that he might return from his campaign against the animals. On Akastos's learning of his wife's decision to kill Peleus, he the wife deprives him of his weapons, left him alone, and departed saying that if Peleus was innocent, he would be saved, and when Peleus was about to be killed by wild animals, the gods had Hermes give him a sword near by Hephaestus, where he escaped the danger. But according to Hesiod, Akastos decided to hide the sword of Peleus that had been made for him by Hephaestus, for Akastos thought that while Peleus was looking for his sword he would quickly be overcome by wild centaurs. This is the version to which Apollodorus refers, saying that Akastos hid the sword in the cave where he was kept, and that the kind centaurs who then intervened to help Peleus, saving Peleus from the other centaurs and locating his sword.

It appears that we are dealing with doublets here. In one version Akastos captures Peleus on Mt. Pelion in order that he may be devoured by wild animals, but the gods provide him with a wonderful sword in time for him to defend himself. In another version, Akastos disarms Peleus on Mt. Pelion while he sleeps, in order that he may be overcome by wild centaurs, but Khiron comes to his rescue, saving the youth from the centaurs, and returning to him his stolen sword. There are, of course, a great many versions of the other, and perhaps some narratives will be one after the other as two successive attempts on the hero's life.

Marshall, in his discussion of this legend is a reflex of a contemporary narrative in parts which include motifs from various lands, including versions of *the dragon slayer*. Among other features he points to the hunt on Mt. Pelion, he sees it as a weakened form of the combat, analogous to such hunts as that for the Kithairon, for the hero's magic sword, the hero's cutting out of the tongues, and the hero's sleep, the monster never so often falls asleep just before or just after he confronts the monster, as a motif shared by the Greek legend and the Indian tale. Indeed, he sees an unmistakable conclusion that *The Dragon Slayer* has influenced the spread in the geography of Peleus, for the legend really lacks any real complexity, the nature of the monster. In the folk tale he incurs a curse of which he is monster cause to king, to expose his daughter and to offer her to the man who slays the beast in short, he institutes a kind of competition in hunting for a reward, in marriage. In the present legend the king simply institutes a competition in hunting. There is no doubt to his wife's sword, Peleus bags the most game, including the tongues of the animals and storing them away. In the meantime, his competitors presumably steal the tongues of the game he killed, claiming that they are their own, but Peleus unexpectedly shows up their fraud by means of the tongues he possesses. There is a prize for the winner, we do not hear of it.

The so-called real of Peleus is quite similar to that of Akastos, when together probably represent an other ancient Greek subtype of *The Dragon Slayer*. In both

legends the initial element of the episode is the story has been weakened and consequently the element of the exposed princess does not appear. While the narrator emphasizes the preservation of the longer version and the false hero it is the inverse of the stories of Theseus and Heracles, both of which have foreground the deprecations of the monster and the exposure of the maiden and weaken the incident of the torques and the false hero.

Lit. (AT 303, *The Dragon Slayer*.) Mannhardt (1877) 2:49–61.

Euthymos

When Pausanias describes a statue of the Olympic boxer Euthymos, he passes to recount another famous victory of the boxer. At the Greek city of Temesa in Italy, there was a revenant that prowled about kidnapping persons at every age. He was the ghost of one of Odysseus's companions who perished here when Odysseus was making his way home from Troy. The man had gotten drunk, raped a girl, and as a consequence was sentenced to death by the local people. Odysseus sailed away, but the spirit of the murdered man continued to wreak havoc among the Temesians. Finally, the king wanted to ask the Delphic oracle Pythia (that is, the Delphic oracle) would not permit them, instructing them instead to pacate the Heros, that is, the powerful ghost used here as a proper name, by constructing a sanctuary for him and offering him annually the most beautiful maiden in Temesa as a wife. They did so, after which the Heros caused them no other harm. Now, one year it happened that the boxer Euthymos came to Temesa at the time of the ritual, and when he earned of his statue he went to the temple to see the maiden. Euthymos fell in love with her, and she soon let marry him if he saved her, so that he awaited the spirit. When it arrived, Euthymos fought and won, driving it into the sea. Then the youth and the girl were married.

According to the Diodoran narrative, after paying the *ergastion* of Kallimachos's poem, it was the Heros himself who instituted the tribute, according to which the inhabitants should bring him a bed and a maiden, and then depart without looking back. The morning when the parents came to take her away, they would find her no longer a maiden but a woman. The practice continued until the boxer Euthymos did away with it. So the passion for the Heros, in death, as in life, was for sex.

Except that it lacks the feature of the ritual scene, the legend of Euthymos, in response closely to the international tale type. 1) When a maiden is exposed as tribute to a monster. 2) The hero passing by witnesses her and inquires about the situation. 3) He falls in love with her and 4) agrees to kill the monster in return for the maiden in marriage. 5) Awaiting the arrival of the monster, he slays it, after which (7) he weds the maiden.

As in the legends of Theseus and Heracles, the city is plagued by the monster because of an earlier offense; in this case, the starting crime is rape and sexual intercourse. No matter that the man deserved to be executed, revenants are not moral creatures. This supernatural monster evidences the usual taste for monsters for maidens, but her sexual intercourse rather than as a food. As in many texts of *The Dragon Slayer*, a periodic tribute to the egregiously established

a version in which each of these hero stories the creature and slays it from within. The slayer here appears in a weakened form. This parallel with tabular stories is attained to a certain extent by commonalities. In these and groups. In *subgroup* the hero Akeleous Perseus wins a hunting competition beating natural rather than tabular animals for which one might at least expect to see the prize. There is a false hero. The group of fairly recent stories is organized on the Greek model and. In the third group of stories, the hero slays a monster, a paid ogre or ogress, plagues the people of a community who are on the verge of abandoning the site when an oracle instructs them to sacrifice a maiden, rescue to the demon. A lad of thirty years, Iarysias, is in love with the intended victim and outwrestles the demon, saving the victim. There is no false hero.

It is an old question whether the Perseus legend is indebted to the international tale or the tale developed from the legend. Assuming that the position is correctly posed, we must answer that it is a very improbable to derive a widespread tradition from any particular instance of it, regardless of how early or familiar the example may be. That being the case, we are on much safer ground if we suppose that the Perseus legend, or rather the episode of Perseus's combat with the sea monster, is a particular elaboration of international narrative material that has been adapted to use in traditional biography of Perseus, rather than concluding that the entire international tradition derives from this Greek story. On my view, Phineus' Agamemnon is a rationalized form of the false hero, which does seem more likely than the reverse.

But there really are two questions here. Is the Perseus adventure a local adaptation of an international story, and if so, what story a folktale? Let the first question the evidence indicates an affirmative answer. Indeed, the foregoing analysis indicates that the question is left narrow. For the Perseus adventure is a member of a family of six such adventures in Greek tradition, which taken individually show considerable correspondence to the international folktale and, taken collectively, show all the important features of the folktale, sometimes strengthening and sometimes weakening particular features of the type. Accordingly, it would be arbitrary to label the Perseus episode (or any of the other ancient stories) as the fount of the international tradition, even of the ancient Greek tradition. It is simplest to explain these subtypes with their individual legends as different realizations of the *Dragon Slayer*. As to genre, the old international story may have circulated as a folktale, as a legend, as something in between like the Egyptian tale of *The Brothers*, or as all of these. For all we know, the plot may have been a thousand years old in the time of Hesiod, or even ten thousand, and have entered Greece many times. On the basis of our evidence, it is safer to make inferences about plot than about genre and age.

Lit. At 300, The Dragon Slayer

1. Bodker, Hole, and D'Aronco 1963:174-175.

2. Seki 1963:33-36, no. 15.

3. See further Barag, Gould, and others, no. 7, no. 14, and no. 378-41. Dawkins 1955:23, 26. Br 1955:314-315. Br 1955:322-323. Br 1955:324-325. Br 1955:326-327.

4. For example, Dawkins 1955:123-126.

and is easily suppressed, but here, as chances come by, at the crucial time being an Olympic event, Polydorus's special weapons are his fists, so that no other weapons or resources are mentioned. Euthymos is a historical person, an athlete, in the early fifth century, a three-time Olympic victor in boxing.

Lf. AT 33A1, *The Dragon Slayer*

Eurybates

According to legend recounted by Nykander, there was a immense ogress named Sybans who lived in a large cave near Delphi. Every day she sailed out to her secret lairs and young animals, while the Delphians decided to move elsewhere and asked Apollo where they should go, but the god replied that they would be free of the ogress if they should sacrifice to her a Delphic youth. The only handsome boy, Alkaios, as the priests prepared him an Acheian hero Eurybates saw Alkaios, fell in love with him, and determined to rescue him. Dressing as the victim, he went to the ogress's cave, seized her, and cast her over a cliff. Her body disappeared, and in its place there appeared the spring called Sybans.

As Fontenrose points out, this story is the same as that of Euthymos, except that the monster and the victim have exchanged sexes: a murderous demon terrorizes a city, leading the people to consider moving elsewhere, but the Delphic oracle instructs them rather to sacrifice a youth or maiden to the demon, as they prepare to do so the hero passes by, falls in love with the beautiful victim, goes to meet the demon, and overcomes the creature, who disappears into water.¹¹

This is a rare instance of a variant in which the monster is female and the victim male, for in the other ancient texts discussed here and certainly in most of the modern texts the monster, if its gender is known, is male, the victim is a youthful female, and the rescuer is a youthful male. As a rule the active roles, that of the monster and that of the rescuer, are assigned to male characters, while the passive role of intended victim and prize is given to a female. Actually, the gender of the victim appears to be influenced by the gender of the monster, regardless of whether the monster's preferred activity is eating or sexual intercourse. The monster is usually male and the victim therefore female and by Teumessian boy, who is female at least grammatically, the noun *tekhnē* is feminine (a Greek, receives a tribute of boys, just as here the ogress Sybans receives a sacrifice of a youth). The gender of the rescuer is influenced in turn by that of the victim, for the hero frequently is motivated by his (more or less) attraction to the victim. Since the victim is regularly female, her rescuer is regularly male; homosexual versions such as the present one are infrequent. In general, males cause the problems, and females motivate males to solve them.

It is striking that these six ogresses discussed above fall clearly into three groups. If we divide them simply on the basis of theme and plot, of two stories each. In the first group, that is called the *kyklops* type, an offended god sends a sea monster against a country, leading to the exposure of a princess whom the princely hero Perseus/Herakles saves by slaying the monster in combat. Oddly, there is also

Esdras Chan. See Stronger and Strongest

Fairies Send a Message → Death of Pan

When a traveler passes a supernatural dwelling and a grave mound, an inhabitant calls out to him, bidding him report when he comes home that so-and-so is dead. Although the traveler scarcely understands the message, he mentions this news at home, and immediately lament arises from somewhere in the house, sometimes someone or something disappearing out of the door.

This narrative, which is regularly recounted as a true event, is known in varying forms throughout northern Europe, especially in Denmark and Germany, but also in Norway, Sweden, Finland, Estonia, France, the Netherlands, Belgium, and elsewhere. Christensen listed it as *M. 1003A: Fairies Send a Message*, in his index of migratory legends.

A Danish text told around 1863 recounts how a certain Christian Christensen, the fourth man to live where Søren Madsen now lives, was coming from Nibe one evening with some herring, and when he reached Trusef Fælle, a little fellow came to him and asked if he would tell Atis that Vatis was dead. After the man had come home, sat down to table, and gotten something to eat, he recounted how when he came to Hessel Hjul, there was a little fellow who told him to say to Atis that Vatis was dead. Then lamentation and weeping arose in the room, along with the cry: "Oh, Vatis is dead! Vatis is dead!" The people could not see anything. The creatures lived under the oven.¹

According to another text from the same country, collected in 1868, a man from Agerskov was driving past kind Hilla's grave called to him from the earth: "Greit Bildser, saying that Bildser is dead." When the man came home, he recounted to the members of the household what he had heard, and scarcely had he uttered these words when a voice under the stove said: "Oh, is old Bildser now dead?" A third text, collected around 1877, tells how some elves once lived on a certain farm located at Linderød Agre. The man was returning one day from Randers when some of the little people from the hill came and asked: "He was the man from that farm. When he said he was, they asked: 'Do you not greet Hakke, saying that Hakke was dead.' When the man reached home and had something to eat, he recounted the event. Then weeping was heard within the oven." According to a German text published in 1879, while a certain man was plowing his farm on the Dettersberg, a dwarf came, saying that a fellow named Habe was dead. As the farmer later recounted, this strange event took place during his midday meal: a woman appeared in a corner of the room and rushed out of the house and up the mountain and away, saying: "He had never seen her before and never saw her again."²

In these narratives, told as actual events that happened to certain persons in particular places on particular occasions, an elf or fairy or the like who dwells in a hill outside of town asks a passerby to relay a certain message, giving the name of the intended receiver of the message and the name of the deceased.

The wife receives the address either in a singing way. Not really understanding the message, or perhaps it is needed the man mentions it casually to her while at other moments of the household, sometimes as part of the evening's conversation after supper, whereas perhaps suddenly hear (unseen) something to cause guessing as the sender of the message evidently intended this message to reach the wife as it was relayed from husband to wife. In some it is the narrator's receiver of the message, having learned that so-and-so is dead, comes home or goes to the funeral. Sometimes also the nonhuman inhabitants of the house express surprise or fear upon learning that someone is about to appear, creatures of whose presence they were previously unaware. The narrator often says that the event actually happened to a sister or grandfather or grandmother or other relation, the characteristic being of a friend or two degrees of removal from the narrator that is typical of legendry.⁵

The different redactions of the legend vary mostly in how the household, the nonhuman, creature reacts to the man's message, the variation usually consisting as it appears from the combination of the legend with another traditional story that is also found independently. In the most common such conflict is found in Germany and Scandinavia, the basic legend is combined with traditions of the witch who poach beer or milk or bread from the household. So, in certain Rasmus Andersen was driving past Drage Havn when a voice from within the old valued out: "Oh, tell Ade that Dade is dead." When he reached the farm, he related what he had heard, and then heard a cry up in the main room of the house: "Oh, is Dade dead?" They ran up there and saw a little troll, who leapt from the room, forgetting a large brass kettle that he was about to take home from a barne, that is, ready for guests.⁶ Frequently such kettles remained on display in the house or farm as a prized possession of the family. In last of the story of course, the creature who responds to the news is not an unseen resident of the house but an intruder.

When W. B. Yeats reportedly said to his sister upon learning of the death of Synnabre, "New Lan king of the cats," he was alluding to a different form of the present story, related as a folktale, in which the nonhuman roles are taken by cats. Aaron Thompson lists (Among the animal tales as AT 113A, *King of the cats*) as (1) that in this tale a cat, sometimes one of several cats celebrating a funeral, asks a passing man to go home and tell so-and-so that so-and-so is dead. When the man does so, the family cat immediately departs for good, often with a word of explanation that he must go, that the deceased is a relative, or that now he is king of the cats. For example, in a tale from Lancashire, a man was sitting at home reading when a cat came down the chimney and called out: "Tel Diddrum, Diddrum's dead!" Sometime later the man's wife returned with the man, and the man related to his wife what had transpired, whereupon their cat exclaimed: "Is Diddrum dead?" and then rushed up the chimney and was never seen again. It was generally assumed by people that Diddrum had succeeded Doldrum as king of the cats.⁷

The cat tradition is in old one attested from the sixteenth century onward. Like the nonhuman creature of the legend, the cats are represented as being supernatural creatures who can speak and have their own society, which is organized along domestic human society and includes such familiar institu-

cons as revenants and fairies. So there is no real need of the gap here, between elves, trolls, fairies, cats, and the like, and indeed it must be born from northern England and the narrator explains that fairies often take the form of cats. A more significant divergence in the tradition, perhaps, is the particular emotion that the news cat stirs in its supernatural recipients: whereas the legend is commonly grief, that in these folktales is joy. In some areas, such as Corsica and Navia and France both forms of the story—the legend featuring a still popular picaresque creature and the folktale featuring cats—circulate simultaneously, but Britain knows only *king of the Cats is Dead*.

The Death of Pan

In antiquity a story very much like that of the simple legend is recounted by a character in a dialogue by Pseudo-Lucian, *On the Mockery of Democritus*. Philip, in responding to the question of whether demigods were immortal, told said that he had heard it from a reliable man, the orator Aemilianus, whose father was Epithemes, a fellow citizen of Philip's and a father of grammar by the sea. He said that once he was sailing in a ship with freight and many passengers from Greece to Italy. It was evening, the wind died down, and the Eolian Islands and the ship was carried near the islands of Palos. Suddenly, from the winds they heard a voice of someone calling for Thamius, which astonished them. Now Thamius was an Egyptian pilot who was not known by any of those on board. Twice Thamius was called and made no reply, but the third time he responded to the caller. Strangely, his voice the other said. When he came opposite Paodes, report that the great Pan is dead. Everyone said Epithemes was amazed at hearing this. As the others discussed whether it was preferable to carry out the instruction or to avoid meddling with the affairs of others, Epithemes himself decided that if there was a wind, he would say just saying nothing, but if it was windless and the sea about the place was calm, he would report what he had heard. When he was near Palodes, there was neither wind nor wave, so that Epithemes stood at the stern, looked toward and said, "The great Pan is dead." Before he even finished speaking, there arose a gasp, meaning mixed with amazement, not of one out of many beings. For much as many persons had been present, the report spread quickly. At Rome and Epithemes was sent for by Tiberius Caesar. Tiberius was so convinced of the story that he made inquiries about this Pan. The emperor's scholars conjectured that he was the Pan who was born of Hermes and Penelope. Philip had as witnesses among those present at the discussion several persons who had heard the voice. Aemilianus that is heard from him his father's remarkable story.

The parallelism of Philip's narrative and the modern tradition, in particular the legend in its simple form, is striking. Specifically, they agree that: (1) someone calls out to a traveler making his way past a certain place; (2) asking him when he comes to a particular site (Paodes, Rome) to report that someone is dead; (3) Although the man does not really understand the message; (4) he does report it at the specified place; (5) wherever a lamentation is heard by unseen beings is suddenly heard. These are not any forms of the same story.

In the ancient narrative, which perhaps circulated in western Greece, where the events were localized, the role of the creature of western mythology, cat, is

and he is assigned to the gods or demigod Ion, a offspring of a divine father and mortal mother. Although the text is careful in treating Pan as mortal, it is not concerned with the mortality or immortality of supernatural beings, especially since the latter creature is precisely the topic of conversation in Plutarch's discussion of the mortals when Philopator relates his particular story, which is included for contrast with the question. As in some modern texts, the speaker of the message is left in mystery in Plutarch's version; it is unclear merely a mysterious event is heard from someone, and the text seems to feature a pair of proper names with similar phonemes, Paides and Ptolemaios, answering to Ars and Vatis. Judan and Lucian and others like although the ancient names do not manifest the address that the modern ones do, and the text of the pair, Paides, is the had no to the receiver of the message but to the receiver's habitat.¹ In Plutarch's account the traveler delivers the message at a location along his way so that the mysterious event is given a partial setting, and the ship with its many passengers provides interested witnesses, including at least one educated man, the teacher Epitherses, who on subsequently attests that the report is approved. Indeed the ancient narrator takes considerable pains to establish the credibility of his story: the internal narrator Philopator has personal ties to the prominent person who experienced it, Epitherses, as well as to Epitherses's well-known son, Aemilianus, a trustworthy person with no reason to deceive and known personally to some of the interlocutors; the particular sites of the event, which are carefully specified, are all real places in western Greece, many of the witnesses are present and find the investigation very so important a person as the Emperor Trajan, whose reign (14–37 A.D.) gives the dramatic date of the events, provides for the credibility of the report.² The text even notes the two degrees of separation between the narrator and the person who allegedly experienced the event that is so frequently found in the transmission of legends: Philopator ← Aemilianus ← Epitherses.

The Greek story of the death of Pan has enjoyed a long history of learned explanation, popular speculation, and artistic fiction from early Christian times to the twentieth century. That the death of a pagan god should be announced precisely during the time of Jesus' ministry inevitably attracted comment linking the two events, beginning with the church father Eusebius, who sees the report of Pan's death as an instance of Christ's beginning to rid the world of evil spirits. Later interpreters along these lines sometimes take the being more specifically as the end or more generally as a representation of dying paganism at a time of nascent Christianity. Somewhat surprisingly, some Christian commentators identify Pan with Christ, taking Pan to signify "all" (the proper name, Pan, and the Greek adjective for "all" are nearly identical) and understanding the story's structure to refer to the Christian savior, from whom everything derives and who is everything to the world.³ But there is no sound reason for seeing Christ in allusions or allegory in a non-Christian author at this period in Greece.⁴

Proponents of critical interpretation however confidently see in Pan's death and in the lamentation that causes two elements that are typical of ancient cults of dying gods: both the deity's death and the ritual, the worshipers' lamentation. They identify the Pan of the story variously with Egyptian Pan, with Mesopotamian Tammuz, whose name resembles that of the priest Thamous in

the other two, Hermes and Penelope was one — to find local genealogies (see *Herakleitos* 2002: 103–104). But according to the *Homeric Catalogue* (Iliad 93–94), he was not a descendant of the Cyclops Polyphemos. The Penelope in question may be a different one and a different Cyclops, but the Cyclops in *Arachne* does not appear to be one) but for others she is Odysseus's wife Penelope.

In Iliad 9, the Cyclops is also someone that Cyclops names Poly and he is a woman. In Iliad 9, the Cyclops is a woman, the Cyclops is a woman, they are collected in the *deus quae cases*.

perhaps 10–12. The Cyclops is the messenger, the Cyclops is the Cyclops, perhaps only because he is in control of its course.

See also the Cyclops in the Cyclops, the Cyclops is a representative and investigator, the Cyclops is a representative and investigator, the Cyclops is a representative and investigator.

See also the Cyclops in the Cyclops, the Cyclops is a representative and investigator, the Cyclops is a representative and investigator, the Cyclops is a representative and investigator. See also the Cyclops in the Cyclops, the Cyclops is a representative and investigator, the Cyclops is a representative and investigator.

30 Roscher 1899: 406–407.

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Father, Son, and Donkey. See Carrying Part of the Load

Foolish Fugitives

Several numskulls hide themselves from invading soldiers/hunters. One of them foolishly speaks out and so is captured/killed. A second numskull may sensibly speak out, giving himself away. Perceiving this, the last fool declares foolish that he did not say anything as a result he too is discovered.

This numskull tale is classified in the Greek Folklore Archives as *1398 *The Foolish Fugitives*.¹

In a Turkish text from the fifteenth century, evidently drawn in turn from a fifteenth century Arabic work, the fugitives are *numskulls*, humanoid animals saying 'Ala bad' and 'no' to us. Some men in riding *numskulls* came upon three of them. The hunters killed one and the other two were found among the trees. When a hunter remarked how fat and ruddy the slain *numskull* was, one of the hidden *numskulls* came out by way of explanation that, of course he was, since he had been eating pistachio nuts. Since his voice gave him away, the hunters found him and killed him, saying that if the *numskull* had not spoken, no one would have known he was there. Then the third *numskull* said, 'Ala right, I'm not speaking.' whereupon he too was caught and killed.²

A modern Greek text from a 19th-century text that when the Turks conquered the island in 1822, they massacred the three thousand inhabitants of the village of Vrontada except for three men, one of whom was in a tree, the second in a rock-hole, and the third behind a wall. As the passageways were marching by, they

didn't see the hidden men. But when he came at the night guard to knock on asses out at his pipe on the roof, he saw the two men sitting up and drawing swords, not thinking the janissary was about to cut down the dog and kill him, and climbed down whereupon those two saw him and, knowing how thick the blood of the Christian dog was, the village and fiercer the night they explained that the first man ate a ves though he himself had advised him not to. The janissary then told him to get down and killed him. When he had got behind the wall, he declared, 'I am better off for saying nothing, for I did not slew him as well.'¹

This Chioe tale first published in 1913 involves the main parts of the village of Vrontade. But the foolish folk of Chioe did no better during the Second World War, when similar penalties afflicted them. In a creek excavated in the 1970s, the Germans invaded Chioe during World War II and after capturing the major villages have combed the countryside for men to bring. Their procedure was simply to pause every kilometre and if not finding if there was anyone they had not yet captured, and the stupid Chioes would reply: 'Only me!' after which the Germans would go on their way. However, the Germans encountered a smart Chioe, who, when he heard the Germans calling, replied: 'I who have brains will not speak.' But of course, having spoken, he too was captured.²

Here, as often in numskul tales, the problem facing the numskuls is not solved, as it were, by the most clever of the numskulls.

An Ancient Greek Joke

The earliest attestation of this international joke, said the ancient Greek joke book *Poluxenos*.³ In this version, two cowardly men hid themselves one in a well and the other among some reeds. As soldiers set out to march into the well in order to draw water, the man below, being a soldier was coming down for him. He begged the man not to harm him and so was captured. The soldiers then remarked that if he had remained silent, they would have passed him by, so the man hidden in the reeds said: 'Then pass me by, so I am remaining silent.'

The first coward in *Poluxenos* gives a mischievous reply, misinterpreting the sight or sound of a net being lowered into the well as that of a soldier being lowered into the well. His folly is at the same sort, though with a different imagery, as that of the first Chioe, who gives himself up after mistaking the knocking of a pipe against the tree as the sound of a sword striking a tree. But the ancient joke has no ancient counterpart going to the heart of the Turkish and Chioe jokes in which the hunter (janissary) comments upon the colour of the body (blood) of a fugitive he has killed, inducing a second fugitive to voluntarily an explanation for the colour, thereby giving himself a vat.

¹ *J. of Greek Folklore Archives* 296. *Translating and editing*: Mundy 1965: 210-211.

² Megas 1970:244.

³ Mundy 1965:326.

⁴ Megas 1970:178, no. 61; Ranke 1972:49, no. 51.

⁵ Drex 1979:80, no. 134. *Original source*: *Journal of the American Folklore Society*.

ant came upon a hare under a bush. Overjoyed at his luck, he decided he would catch the hare, kill it, and sell it for twelve kopeks. With no other plan, he would buy a sow that would bear twelve piglets, and use the twelve piglets to sell in turn bear twelve more piglets, so that when he was gorged there, he would have a barnful of meat. He assigned the meat he would acquire to each of his wife, who would bear him two children, Vaska and Yaska, and his son would sit and give the orders, while the children possessed the food. And he would eat at them since, never having known poverty, they would overwork the hired laborers. At this point the peasant halted, for he repented he imagined he would make it his children, and the hare ran away, and with it he lost his riches, his house, his wife, and his children.¹

These tales illustrate the dashed hopes of the poor man's gazing at the future, because of character or fate he is destined to continue as he is at present. But when the dreamer becomes fully in charge of his dream, and representing his future spouse or children from his commanding position as head of the family, he destroys the meager reality that supports his extravagant fantasy. As in the motif of the three foolish wishes, or fantasies, the dreamer's desire to having everything ends up as nothing, i.e., "He spelt it, he rewarded."

The summaries of the texts given here are misleading to the extent that in the originals the musings of the protagonist, which make up nearly all the tale, are monologues delivered in the first person. For this reason, perhaps, the tale was recommended itself to writers of comic drama.

An Ancient Aircastle?

Some fragments of a play by Epicharmus called *The Pots* seem to refer to our tale. Epicharmus was a Sicilian composer of comedies who was active around the beginning of the fifth century B.C. His language was Sicilian Doric. Some three or four lines of verse from *The Pots* are quoted by the grammarian Julius Pollux in illustration of an unusual word for "earn" in Sicilian Greek.² In one fragment (130), a character says, "Of the fat, I will fetch a number, corns when he sells them." In another fragment (131), he instructs a messenger to go quickly and buy him a fine female cat for ten coins. Evidently, these lines come from the middle of a character's monologue when his imagined earnings will have grown from something modest to a ewe, who in turn will produce cat kittens, which he imagines selling for cows with which he will purchase a calf, at which point, our brief glimpse into the play breaks off.

Crusius compares the Greek proverb *kerameia tateia*, "a potter's fortune," which according to paroemiographer Degermann was applied to things unsound, insecure, or breakable. Crusius supposes that the proverb goes back to Epicharmus, whose play *The Pots* he believes depicted a potter who constructs aircastles upon the pots he possesses, and accidentally destroys his stock of pots. Scenes of this sort are in fact found in some Eastern folk-tale texts. In the tale of Anaschar, or En Nasasah, from the *Arabian Nights*, the protagonist used a hundred pieces of silver to buy many articles of glass. He put his stock on a large tray in order to better view it, and leaned back against a wall. His fantasies carried him to the point at which he was

treating his share with a third share spurning her with his to it when in reality he asked nothing and gave more with which and broke in an Indian tale from the *Hitopadesa* a Brahman obtained a dish of flour and since the day was very hot and downy a potter washed the dish was filled with pots guarding his dish of flour with water he soon became lost in daydreams of future opulence culminating in his smacking his several tedious wives with a stick at which point he broke his dish of flour as well as many of the potter's pots, causing the angry potter to turn him out.¹⁵

Cripus

Like *Arundine's Thread*, *Cripus* seems to have been adapted again in the following century by Diphilos. A comedy by Diphilos, now lost, was the original of Plautus' *Crius* or *The Reckless*, which features a scene in which a slave named *Cripus*, having discovered a trunk in the sea is dragging it home in his fishing net. Finding that its contents are heavy and believing the trunk contains gold, he sees the find as his opportunity to become a free man. He forms a plan: he will cleverly approach his master and buy his freedom as cheaply as possible. Then when he is free he will acquire a farm and a house and slaves and he will become a merchant with big ships and be esteemed a king among kings. Later to amuse himself he will have a yacht built for himself and sail to different towns as *Stratonicus* does and when he is at the height of his fame he will build a big fortified city and name it *Cripsy* after himself, as a monument to his renown and accomplishments and he will establish a great kingdom there. So when coming from his reverie, *Cripus* begins to turn his attention to finding the trunk while still fantasizing about what kind of food it will please King *Cripus* to dine upon. At this point, unfortunately, another slave abruptly appears upon the scene leading to a dispute over the ownership of the trunk.

While the imagery of *Cripus*'s fantasy is mostly different from that of the aristocratic burlesque in *Epicharmus*'s comedy, and in the texts we have from oral tradition the basic ideas are the same. A poor man makes a lucky find and before seeing it loses himself in an extravagant fantasy of his future opulence. Like the Brahman beggar, and the Russian peasant, he will acquire a mansion or large farm and so forth. The fantasy suddenly ends when he loses control of the quarry upon which it depends, in this case a chest.

The main difference between the Plautine passage and the oral folk tale is that *Cripus*, who believes he has found a treasure, imagines himself straight away as a wealthy man, whereas the folk tale protagonist pictures himself becoming rich as his wealth happily increases geometrically from the small initial investment he now has to the eventual grand wealth he expects to acquire. A progressive quality is also found in *Cripus*'s daydream but instead of growing from a jar of honey to a farm lying in a grand mansion, *Cripus*'s ambition begins with a chest imagined to be full of gold, proceeds quickly to a country estate and culminates in a kingdom of which he will be the monarch.

1. *Crusoe* has been taken to mean a dead dog, a rascal, see Dooley 896–7, 30. For a story of a dog named Crusoe, see *Crusoe's Dog* by the English writer and fictionist, by the Scots storyteller Duncan Williamson, see Brand 1993.

2. Clouston 1887/2 438–439 BP 3.263, *Prophantasma* 1956 453–454.

3. Athanas 1975 61.

4. *Crusoe* 891–92, 293–294.

5. *Polyux* 9/29 = *Epicharmos* fr. 136–137 Kaibel.

6. *Crusoe* 891–93, 294. *Diogenianos* 5.97 = *CPG* 1.219.

7. Clouston 1887/2 440–441.

8. Clouston 1887/2 439–440.

9. Stratoniceus was a famous musician who lived at the time of Alexander the Great. *Synonyma* is a Greek rather than Roman word. At the time of Diphilos better than the *Synonyma* the present seems with its building – *synonyma* is presumably going back to Diphilos. Marx 1959 172–173.

10. *Rude* 976–977.

11. Clouston 1887/2 443.

12. Lucian *Amorgos* II 12.

13. *Neugram* 22.

14. *Synonyma* 891–92, 293–294. *Diogenianos* 5.97 = *CPG* 1.219.

Fortune in Salt ☞ Fortune in Water

A poor merchant sells a sackful of salt in a saltless land and earns a fortune and marries a princess.

The story AT 165, *A Fortune in Salt*, belongs to a cluster of tales in which the principal character is a character who possesses something rather ordinary but is an exceptional place where the item, because of its usefulness and unfamiliarity, is extremely valuable. In any of these countries the most familiar tale of this sort is AT 165, *What Gets Cat*, in which a poor youth inherits or otherwise acquires a cat, takes it to a mice-plagued country in which cats are unknown and so finds a fortune. The story is found as early as the thirteenth century but became attached particularly to Richard Whittington, a mayor of London who died in 1423. *A Fortune in Salt* has been collected in several European lands and as far east as India.

In a nineteenth-century Russian tale, a merchant had three sons, of whom the youngest was Ivan the Fool. The father loaded two ships with precious cargo and sent them to foreign lands in the charge of his two elder sons. When Ivan begged to be sent abroad and earn money, his father dispatched him on a ship with a load of the cheapest possible merchandise – wood. Ivan landed in a land with a mountain containing pure Russian salt, so that he cast his wood seaward and took on a cargo of salt. Then he sailed to a wealthy country where, as it happened, salt was unknown, demonstrated to the king the wonder of a sack of salt, and sold his load of salt for an equal amount of gold and silver. After a number of other adventures he returned home and married a princess.²

In a nineteenth-century Sicilian tale recorded by Italo Calvino, a man and a woman have had a child, and they were very devoted to St. Michael the Archangel, offering to him a toy every year. The man died, and eventually the woman was so poor that she sold her son to the king. So the boy, whose

name was Peppi, grew up in the palace with the king's daughter, who was of the same age, and in time they fell in love. The king conceived a temporary repugnance to a marriage between the two, advised the king's physician Peppi, a merchant on his way down sea, and gave him alone in the middle of the night to drown the king's daughter and to bury Peppi at his master's house, a merchant and had three vessels load his ship. Since he could find no other so good a cargo to take on, he loaded upon St. Michael, who instructed him to load his ship with salt. So Peppi sailed out to sea, where he upon a desert island, and Peppi's boat began to sink. He clung upon St. Michael, who brought the ship and his boat safely to a port. The local king, a Jew, Peppi and his companion to dine with him. St. Michael informed Peppi that the people of that land were unacquainted with salt, so Peppi brought some along in a little sack. He found that the local dieties were as bland as straw, so he added a small amount of salt to them and thereby won over the king, who purchased his entire load of salt for its weight in gold. Peppi returned home, and after some minor adventures of the same sort, he wed the princess.³

Aphrodite of Dexikreon

An ancient Greek legend told by the comic author of *Saxos* is constructed upon the same idea as the sales of salt, except that the cargo is water. The story is known only from Plutarch's *Comic Questions*, a work made up by the author posing a series of questions about puzzling features of Greek culture and suggesting one or more answers to each question. In the present case, it asks, "What is the reason why people on *Saxos* invoke 'Aphrodite of Dexikreon'?" There are two best possible explanations, of which only the second will concern us.

It is because, Plutarch asks a shipowner named Dexikreon said to express his business and, when he was going to load his ship, Aphrodite told him not to load it only with water, and to set sail immediately.⁴ He did so, loading the ship with a great amount of water and sailing off, when he saw severe calm and windless and the other merchants and shipowners were thus, he said them his water and amassed that money. So he put it in a temple of the goddess, made, which he named "Aphrodite of Dexikreon." This is the first reason Plutarch gives. Aphrodite evidently wished to let some sailors earn money to save the lives of many through one man.⁵

The merchant takes on a cargo of something ordinary and inexpensive, in this case water, and sells it for a fortune to persons who have a great need for the thing. As in the latter case, a supernatural helper, Aphrodite, of Metaphrastes instructs the merchant to take on the unusual cargo and to set sail immediately. The Greek legend, at least as Plutarch relates it for his present purpose, is quite simple compared to the Russian and Scandinavian tales, where some brother or friend persuaded or inspired a princess or a deity to accept price for the instructions of this supernatural helper to encourage to take on a particular cargo. From the viewpoint of the modern texts summarized above, it is a side effect from the middle of the story. Perhaps this is a development of the story, or the type that we know, or perhaps it is a special development of the type.

In any case, for the Samians it was a religious legend that related a fortune attributed to Aphrodite, a goddess of love, for a particular cargo of the

goldfish. The little tale story illustrates the goddess's compassion for persons who suffer in their time. Demeter reacted on — as her agent in this matter — as someone getting them from the sea of water was merely a byproduct of her scheme to save the lives of stranded seamen. A concern for sailors lay at the heart of the sphere of Aphrodite since she was a goddess not only of the erotic but also of seafaring.

Ariadne's remedy similar to a magic potion salt or water lies behind the folk tale with reference to Thales and the olive presses. Since the philosopher himself was poor, people thought him saying that philosophy was useless. So the philosopher, deriving from his knowledge of astronomy that there would be a large crop of olives, placed deposits on all the olive presses in Miletus and cities using a small amount of money. When demand for them became great, he leased them out at his own price and made much money, showing that philosophers could easily become wealthy if they should choose to do so.¹

Sarapis and Sargion

A fragment of a Greek papyrus from Egypt dating from the second century C.E. contains a narrative of a miracle — *miracle* of the god Helios-Zeus-Sarapis, which bears the title "The Miracle of Zeus Helios, great Sarapis, concerning Sargion the priest." Apart from the title, only the conclusion of the story is preserved:

He said: "Thanks, you gods! I will bestow the water upon the people of Pharon." And having waved goodbye he sailed away, gave the water to the people of Pharon, and received from them in compensation one hundred drachmas of silver.

This miracle is registered in the Hermopolite Mercurium. Let those who are present say: "There is one Zeus Sarapis."

Evidently the god provides the mariner Sargion with water, thanks to which Sargion is able to supply the inhabitants of Pharon with water, for which he is paid handsomely. Something in the events must be wondrous, or it would not have been recorded as a miracle of the god. The editors of the papyrus speculate that the water probably had healing properties or some other miraculous quality, but the water may simply be fresh water.² If the story of the sailor Sargion was more or less parallel to that of the sailor Demetrios, then *Ariadne's Thread*, as we may call it, must have been a migratory story, in the area of the ancient Aegean, a religious legend in which a deity arranges for a sailor to take on a load of water and sell it at great profit to persons in need of it on a particular occasion, after which the mariner piously honors the deity.

1. AT 265A. Cf. also Strabo, *Geography* 8.26.34-35 (Ashman, type 165-A).

2. BP 2:69-76, Loebman 1961:325-326, Ashman, type 165.

3. Afanas'ev 1975:40-44 = Thompson 1974:420-423.

3. Calvino (1979) 2:719–723, no. 173.

4. *Monks* 303A = Perry 433.

5. Cf. Sporn 1997: 20–21, who points out that the Apollo cult statue on the altar for Apollo of the Vultures, see “Quest For a Vanished Prince”.

6. Aristotle *Politics* 1259a9, Diogenes Laertius 1.26, Cicero *De Inventio* 1.49.111.7. *Oxyrhynchus Papyri* 1382.

8. Halladay 1928: 205.

Frog King 🐸 Roman Proverb

A frog in a well allows a princess to draw water for the well in exchange for her promise to take him as her temporary husband. Presently the frog appears at her home and holds her to her promise. She complies, with the unintended result of taking the frog to her bedroom and thereby discovering the true nature: what in reality is a prince. The story may continue with additional adventures.)

This is a *z. 1. AT 443* *The Frog King or Iron Horse*. The tale of the frog who saves a lady an enchanted prince is especially well known to readers today, in part because it stands as the first tale in the classic collection of the Grimms, in part because it lends itself to so well to parody.¹

A Roman Proverb

Although the story of *The Frog King or Iron Horse* is not attested in ancient literature, several scholars have seen a possible allusion to it in an anecdote made by a character in Petronius's *Satyricon*. The puerile Trimalchio says, referring to himself: “*Sic amicus vester, qui fuit ranus, nunc est rex*” (as your friend was once was a frog is now a king. “*Qui erat ranus, nunc est rex*” (He who once was a frog is now a king) with its alteration of *ra* and *re*), was probably a proverbial expression. The proverb may allude to *The Frog King or Iron Horse*, similar to the one among the Romans, but it does we know no more of it. The evidence allows no certain conclusion.²

There are a so other proverbial expressions in Petronius that may allude to recognizable folktales. “If you were anywhere else you’d say ‘There were naked pigs walking around here’” (see Schabram and Land). He could turn the claws of a kite in flight” (see “Three Brothers”).

[1] AT 440: *The Frog King or Iron Horse*. Otto 1890:264–135, 565; Calvino 1980: 16; Friedländer 1913:34–35; 1914; Longman 1961: 12–13, 33–35, and 136–137; 187–187. Roman 1979; Schert 1987:13–138; [AT 440] 224; Ashmun 1990: 44.

1. Legman 1971:443; Rohrich 1979.

2. Petronius *Sat.* 77.6; Otto 1890:264.

3. As yet no recent scholar has suggested that the presence of a character might imply the existence of a folktale, whereas all scholars have seen some possibility in this regard, cf. Taylor 1940:22.

Frozen Words

The weather is so cold that words freeze immediately upon utterance and are preserved until the melt is firm enough to thaw naturally in the warmth of a new season.

This feature, which is a sort of animal sounds, music, and other phenomena, is recorded as VI 188 F. *En et Wines Mass. Tr.* The basic idea can be realized in numerous ways.

In the fifth chapter of *The Voyage of St. Brendan*,¹ first published in 1795, the author relates that, while traveling by carriage in Russia, he made a postman give a horn signal in order that other travelers might not block a narrow passage. The man blew with all his might but he could not make the horn sound. Later when the party arrived at an inn, the postman hung his horn on a peg near the kitchen fire, and presently the horn began to sound, for the tunes had been frozen inside. The company thus were entertained by several melodies from the horn while at the postman's putting his mouth to it.

A Spanish traveler similarly describes being in a country in which the winter was so cold that words freeze as they left people's mouths, so that people had to stand by the fire in order to understand one another. A black male from Paludapoa boasted that he had "seen it so cold that a nigger talked and it took him two weeks to thaw out the words." In a Canadian tale a farmer carried a pigstomper's back to her on a cold winter morning, but it was so cold that his words froze to the floor. In the spring when the words thawed out, the pigs heard them and came home.²

Antiphones' Tall Tale

The tall tale of the frozen words is first found in Plutarch's essay *Progress of Virtue*, where it is credited to a certain Antiphones.³ Antiphones said jokingly that there was a certain day in which, because of the cold, all the words froze as soon as they were uttered, and then later as the words thawed in the summer the people heard what they had conversed about during the winter.⁴

The saying attributed to Antiphones at least in the form in which Plutarch reports it is not strictly a story since it describes a recurrent phenomenon rather than a particular event. But Antiphones' original words probably did use the form of a story, indeed it is adopted the pose that many tellers of tall tales employ: he narrated the event in the first person with apparent seriousness as being a true occurrence that he himself had witnessed and could vouch for. We do not have the context of Antiphones' original narration. Our own source, Plutarch, gives the utterance a double frame. In the immediate frame Plutarch reports that one of Plato's companions cited Antiphones' witicism about frozen words, saying that the same thing was true of the doctrines that Plato taught his youthful listeners, for as very much later when they were old men they often said they perceived the point of what Plato had said. In the larger frame, Plutarch emphasizes the witicism and the Platonist's metaphoric use of it in order to emphasize his point about differences between mature philosophers and beginners in the study of philosophy.

take like the curious hunchback, e.g., remove his hump). Learning of this, a scornful, disappointed man tries to repeat the experience, joining the same supernatural beings who are engaged in the same activity as before. Because of his good looks, earnest posture, musical performance, etc., however, they are disappointed and so do his hand, e.g., give him the first man's hump. Sometimes the supernatural beings give the first man gold, and the second man coal.

The story also sometimes is linked with something as a legend, as AT 903 *The Gifts of the Little People*.

According to a Spanish tale, a hunchbacked man heard some small voices singing: 'Lunes y martes y miércoles tres' (Monday and Tuesday and Wednesday, three), which he continued by singing 'Jueves y viernes y sábado seis' (Thursday and Friday and Saturday, six). The fairies were so pleased with him that they removed his hump and sent him away with honor. Learning of this, another hunchback who was a stupid fellow, joined the tunes in the same way, but when they were singing their song he added 'Y domingo siete' (And Sunday, seven). The indignant fairies, presumably angry at the breach of rhythm and rhyme, gave him a shower of blows and sent him away after having added the first man's hump to the one he already had. Whence 'Y domingo siete' is a very common proverbial expression for inappropriate speech or action.

In a nineteenth-century German tale from Halle, a tailor and a goldsmith were journeying together one evening when they heard distant music, which proved to be a group of little men and women singing and dancing merrily. Their leader invited the two men to join them, and they did so. At one point the leader took a sharp knife, whereupon the two men became frightened, although they had little time to reflect, and then he quickly cut off the two men's hair and beard, after which he treated them in a friendly way as if to say that the two men had done well in not refusing. Finally, the leader indicated that the men might fill their pockets with coal, if they wished. After doing so, the men continued their journey and found lodging for the rest of the night. In the morning they awoke to find that their pockets were full of gold rather than coal and that their hair and beards had been restored. But the greedy goldsmith was satisfied with what he had. Taking along extra pouches, the goldsmith sought out the wee folk again that night, had the same experience, and filled his pouches with gold. But the next morning he found that the coal was only coal and when he checked the previous night's treasure he found that it too was coal. Moreover, his hair had not grown back so that he was bald-headed and beardless, and in addition to the hump on his back he now had a second one on his chest. He recognized that he had been punished for his greed. The kind tailor assured some of his wealth with the goldsmith, but the latter had to live with his bald head and twin humps.²

In a tale from Apulia, there were two old men who each had a cyst the size of a fist on their foreheads. Unhappy at being so unsightly, they went to a mountain shrine to ask the deities to remove the cysts. They prayed every night, and one night they heard the sound of music approaching the shrine. Five or six mischievous *figliuoli* entered the shrine, making music, but soon becoming conscious they knew no dances. When the *figliuoli* saw the humans, they

urged them to dance. Though frightened, one of the men danced to drive off the muse and improvised dancing. Dismayed with his dancing, the muse tossed the ugly woman from his embrace. Then they made her dance until, exhausted, she was so frightened that he ceased to dance and he and the woman returned home. Finally he died of grief. The gods were angry that he did not dance, so they gave him the cyst they had removed from the fish man's body, but the shape of his nose – just below the one he found – had. Now he was so ugly that no one ever wanted to look at him again.⁵

The oral story has two episodes, one in which a character is successful and one in which a second character, usually a tempter, gets the same character to do the same thing, is not only unsuccessful but ends up with a worse condition than when he started. On an abstract level the story is another of the brother stories built upon the notion of unsuccessful repetition, which is a common structural device in traditional narratives. Since such stories are abstract in antiquity, the device is also one that appears in the Greek fables of Aesop and the Woodcutter (see 'An Fable of the Stream' as also in *Gifts of the Little People*); there are two successive encounters between the tempter and the supernatural in which, as is often the case, the first man does not seek out the experience but happens upon it, whereas the second man seeks it out. Narratives of unsuccessful repetition vary in the ways in which they differentiate the two protagonists, ranging from a moral contrast between good and evil, as in the good naturedness of the first man and the calculated greed of the second in the German tale and in one fable of Hermes and the Woodcutter, to a contrast of abilities, as in the talented and trusting man and the man without talent or courage in the Spanish and Japanese tales. In the latter group one spirit, acting like a moral character, rewards and punishes mortals not for their moral qualities or their good intentions but purely for having added to or detracted from the festivities.

Paidaros and Echedoros

An ancient Greek version of *Gifts of the Little People* is recorded on a stone tablet found in the ruins of a Neoplaton sanctuary of the healing god Asclepius near Epidaurus. There was a courtyard that served as a dormitory where persons seeking relief might sleep and hope to receive a therapeutic dream. The stone is one of several inscribed tablets at this site that have survived in recent times, one of many that once were deposited in the sanctuary. They recorded cases of marvelous healing credited to the god, some set up by individual men and women who had been healed, and others by the collection of testimonies, set up probably by the priests.

One of the tablets dated to the late fourth or third century B.C. and bearing the heading 'Cures of Apollo and Asclepius' relates several miracles, including the following story, which it presents in two parts as two successive cases, each with its own title:⁶

Prayer to the Thessalians: Inevitable death is foretold. When a man is about to die in a sanctuary he says a wish on his bed, so that Asclepius should cure him. He binds the man, covering his face with a mask, and he dies and then comes

to the goddess inside the doorway and to dedicate—as an offering in the temple—what he and Pandaros removed in the field and, on his forehead, he wrote the letters that he saw etched on the sea board, which bore the letters from his face, as an offering in the temple.

When the goddess saw that he had dedicated the letters received from the sea board as an offering to the goddess, she deduced to the god that Epithoros on the sea board had been dedicated to the goddess money, and as he kept in the sanctuary, he seemed to him that the god stood above him and asked that he give him money from Pandaros as an offering for the temple. Echedoros said to him, "I received a sack of gold from Pandaros, but the god heard him; he suspected that I dedicated a portion of money to the god." Then Asklepios led Pandaros by the hand and the marks of Echedoros, leading him to remove the marks of the goddess from his forehead, and he washed his face in the fountain and took a long reflection in the water. At daybreak Echedoros went outside and looked at the sea board, which he had seen on the day before. Looking at the water he saw that his face had gotten the letters of Pandaros in addition to the ones he already had.

As in *The Cure of the Little People*, the ancient testimony tells of dealings between handicapped persons and the supernatural, structured as a mirror story of unsatisfactory repetition. In both the ancient text and the modern story of a handicapped man encounters the many supernatural beings at night and "I went out there so that I might grant him as a boon the removal of his handicap." Subsequently, the second man who is similarly handicapped seeks out the same spirit, but he displeases them so that he, rather than removing his handicap, the beings give him also the first man's handicap.

A number of elements that are explicit in the oral texts are implicit in the terse Greek testimony. Presumably, Pandaros resorts to Asklepios in the hope of erasing himself of the "marks" or *stigmata* on his forehead, probably certain words tattooed in him indicating his former status as a slave.¹ We may assume from the account that he was not the father of the god, in part simply because he is an honest man, unlike Echedoros, who has the temerity to steal from the god at the same time as he seeks a favor from him. The difference between Pandaros and Echedoros is therefore a moral one. Other testimonies represent Asklepios as powerful as working his cures in a variety of ways: by dreams, by means of his sacred dogs, etc., and as helping even skeptics, accordingly we can conclude that he cures Pandaros not as a reward for Pandaros's trust in him, but simply because the patient has come to him with the right intent.

The ancient text differs from almost all other texts of the type in not representing the effectiveness of the power as a group of dancing or singing beings, perhaps because it is told here of the healer Asklepios and not, say, of curefree nymphs, or perhaps because the tale type had not yet developed to a stage where the curee agrees with the modern tradition in the detail that the encounter takes place in front of a place at night, which in the case of the ancient testimony agrees well with the custom of incubation practiced at the sanctuaries of the healing god. It is a mark like that of all the modern texts: it is the geographical setting of a prose story that most closely resembles the Greek, since a modern prose protagonist suffers from marks or growths on his forehead, rather than the almost universal motif of the hump of the hunchback, and he puts a mark on his forehead in the temple of a god, not to seek a cure rather than

the ogre's giant cat, which he keeps the way who usually possesses supernatural powers. The hero's arrival is set up in quite different ways, such as a promise made by the ogre to his parents with the ogre. For example, a parent promises to do something unknown (e.g. in return for a boon that he has received) or the ogre's coming, more or less by chance (e.g. the ogre's abode, the hero's way to the ogre's abode, he goes searching for adventure, etc.). The ogre now assigns the hero several tasks of superhuman difficulty, typically one or two per three days. Among the most common are to plow a field, plant a crop, and harvest it in a single day; scudae and ride (or drive) certain wild or fierce animals; catch fire (e.g., a fire-ogre) and its carrier in disguise; fetch an object from a place inaccessible by plain means as the depths of a body of water or the top of a hill or a tree; find a forest where a wild madequate fails (e.g., a monster, a lost cat, etc.); and find the sleeping cat or train an already male monster, a feather, empty a pond, sometimes with an inadequate vessel (e.g., a horn or a shoe, etc.). The ogre's abode is often an underground stable that has not been visited for years. Some narrators do not make it entirely clear why the ogre is entitled to assign tasks and why the hero is obliged to perform them. But this vagueness, and so add a certain degree of mystery to the narrative. In any case, the ogre's daughter (or younger daughter, if he has several) agrees to marry him instead of the hero and, endowed with magic powers of her own, she aids her suitor daily to allow to accomplish the forthcoming task, or she simply performs it herself. Upon completion of the tasks, the ogre's daughter urges that they flee, sometimes explaining that her father intends to kill the hero, in any case. Her father, and/or mother, pursues them, but the heroic couple's resources, mainly by means of her magic arts, for example, the flag flies become a lake with a boat on it, or he flies obstacles, for example, she casts behind him a fireball that becomes a forest, or less often, diversions, for example, she casts berries that the pursuer pauses to gather, that delay her father and enable the couple to escape. The ogre gives up his pursuit or perishes. Arriving home and discovering his bride's warning (e.g., not to kiss someone, not to eat something, etc.) with a will, the youth instantly loses a memory of her. But the former fiancée succeeds in regaining access to him and reawakening his memory of her (for example, she kisses him, she transforms him to recount the events of their courtship and, again, sometimes just as he is about to wed another, so that the two lovers are reunited).

Focusing as it does upon the crises of transition that in reality a young man and woman typically make in late adolescence, the story can be experienced in particular as a metaphor for these common events. At some time a youth must leave his world of home and find his own way in the world, deal with and masters and parent fathers to law in a manly way, and usually take a bride away from her parents' house. For her part, a maiden ordinarily must transfer her primary loyalty from her parents to her spouse, leave her childhood home to accompany him, and mediate between him and her possibly jealous or hostile parents, while the youth he must transfer his loyalty and thoughts from his family of origin to his new wife. In the oral tale, these features appear as extremes. The world outside the home is exotic and a lot very dangerous and of very many perils. The maiden's parents are decidedly inordinately hostile and supernaturally powerful, wishing to destroy the young man openly or

dancing, while the youth saw his assistant shed her maidenhood and put him into a loneliness of the flesh he himself has chosen. The theme of dependence, Dawkins points out, that the mother's kiss is a case of "a girl's fineness is a common feature in Greek folktales of this type, and suggests that it aptly symbolizes the youth's feeling that, since he has helped his parents, which now must yield to a new set of relations with his wife."⁶

A striking example of the taskmaster's particularly playful or even mad, whose resources are essential to the hero's success in completing a task and escaping from her parents, for the youth, however capable he may be, is no match for the eagle. Once the maiden decides to help the hero, she directs their partnership, indeed, in Scandinavian texts she is often called *Maid-maid* (*Maid-mor*). Although the hero is adventurous, the heroine has extraordinary powers waiting to be tapped for the right cause, which proves to be love.

A Mexican text will illustrate the type. In a version collected in 1863 by Estefana from a mestizo woman learned in the native Mexican language, a hero, Don Juan, and a clever cat burglar named Don Pedro met in a casino where Don Pedro lost everything to Don Juan, including his eye. To recuperate the magician gave Don Pedro a horse coat magically on light of the Don Juan's house. Don Juan ordered his daughter, Blancaflor, to prepare Don Pedro's bed chamber, so that he would be in condition to undertake his first task on the following day. When Blancaflor saw that Don Pedro was handsome and graceful, she was sorry for him and warned him that her father would try to kill him. She gave him some powder to take when breakfast should be brought to him, so that he would not be burnt by it.

The next day Don Juan said that the first task he was giving Don Pedro in order for him to regain his liberty and life was to retrieve a certain ring at the bottom of the sea. When Don Pedro told Blancaflor of the seemingly impossible task, she turned into a mermaid and retrieved the ring.

The second day, after Don Pedro survived his second hot breakfast, his taskmaster told him he must construct a palace for Don Juan in twenty-four hours. When again Don Pedro informed Blancaflor of the task, she gave him a magic wand and instructions for its use. By dawn the palace was finished.

On the next day, after a third hot breakfast, Don Juan assigned the last task, after which Don Pedro might return home. When the youth informed Blancaflor that he was to leave a certain wild station, she explained that the station would be her father, the saddle, her mother, other equipment, her sisters, and she herself the bride, and she instructed him how to use his spurs and whip in order to break the horse, which he did.

Don Juan then left word that Don Pedro was free to choose a horse and depart. On Blancaflor's advice he chose the least promising horse, and the two fled in the dead of night. When Blancaflor's father discovered that they had left, he pursued them in the form of a bird. Seeing this, Blancaflor turned herself and the horse into a church and Don Pedro into a bell-ringer. The father reached the church and asked the bell-ringer if he had seen the coach and the maiden, but he received a useless answer so that he gave up the pursuit and returned home. When the maid told his wife what had happened, she explained that the church and the bell-ringer were really the youth and the maiden.

So she herself turned into a heron and went after them, but a hawk flew

swampy morass, which turned into mountains. When the heron at last passed through the morass, Ban a lot throw down her mirror, causing Don Pedro and the horse to become a lake and herself a fish.

The mother, unable to catch her daughter, uttered a curse to the effect that if the girl should marry any of his relatives to embrace him upon his return as his son-in-law, he would forget Blancaflor for at least seven years. When they returned, Don Pedro's wife, as he went ahead to prepare for her arrival. Although he told his family not to embrace him, one of his female relatives did so after a bit, asleep, as a result of which he completely forgot about the girl.

Using magical powers the maiden understood what had happened. She told her sister, by two pigeons, and years later when the queen's own girl was married to the prince's son for a social occasion and was asked about her past, she had the two birds narrate her story. Reminded of their adventures, Don Pedro regained his memory of Blancaflor, and they were reunited.

Jason and Medea

There are many similarities between *Jason and the Golden Fleece* and the ancient Greek legend of Jason and Medea. According to the mythographer Apollodorus, King Pelias of Iolikos once ordered Jason, son of Aeson and Polymede, to bring him the Golden Fleece, which was hanging from an oak tree in the Grove of Ares in Korchos where it was guarded by a dragon that never slept. Jason had a ship constructed, the Argo, and enlisted to the company of many other heroes. After a number of adventures, the Argonauts reached Kolchis.

Jason explained his mission to King Aetes of Kolchis and asked him for the fleece, and Aetes promised to give it to him if he could single-handedly yoke two huge bronze-footed, fire-breathing bulls and with them sow a field with dragon's teeth. Jason was at a loss how he might yoke the bulls, but Aetes' daughter Medea, who was a witch, became enamored of Jason and, fearing that the bulls would destroy him, promised to help him yoke the bulls and to hand over the fleece to him. He swore to marry her and take her back to Greece with him. When Jason swore, Medea gave him a substance that she instructed him to rub on his body and weapons, telling him that for one day, then, neither fire nor iron could harm him. She explained, moreover, that after he had sown the field, armed men would spring up from the earth when he saw them grouped together he should throw stones into their midst from a distance, and when they began to fight each other he should kill them. So Jason yoked the bulls, sowed the field, whereupon armed men arose from the ground. Unnoticed he threw stones at them, and when they then fought with one another, he killed them. Nevertheless, Aetes did not give Jason the fleece, for he wished to burn the Argo and kill its crew.

His wife, Medea, took Jason to the fleece, put the dragon to sleep with her drugs, took the fleece, and went to the Argo. She brought along her brother Apsyrtos. Aetes set out in pursuit of the ship, but Medea killed her brother, cut him up and threw him and his pieces into the sea. Aetes gathered up the pieces to be buried and gave up the chase. But he dispatched other Kolchians to search for the Argo and bring Medea back to him. Some of them eventually

found the Argonauts, the Phaeacians, whose ruler Menelaos agreed to return Medea to her father if she had not yet slept with Jason. She gave her consent, but she had. But Aikone's wife Arete joined Medea and Jason before the king, so that Medea remained with Jason. Fearful on his behalf the Phaeacians, the Argonauts returned to Iolkos.

Upon their return they found that Pelias had caused Jason's mother to take his own life, after which Jason's mother had committed herself to sea. Now gave Pelias the fleece and awarded an opportunity to get revenge. He asked Medea to devise a plan. Medea went to Pelias's palace, where she urged his daughters to put up their father and bear the pieces, promising, but she would make a new young again by means of her drugs. In the next convenience she cut up and boiled a ram, making it into a lamb. Boiling her six daughters, cut up their father and boiled him so that he perished at their hands. The inhabitants of Iolkos buried Pelias and expelled Jason and Medea.

The couple went to Corinth, where they lived for ten years. King Kresos of Corinth betrothed his daughter Glauke to Jason. To set aside Medea's marriage, Medea responded by sending the golden magic robe that consumed her with fire and killed King Kresos as well. When he tried to help her, Medea herself fled.⁶

The story of Jason and Medea is attested to as early as Homer and Hesiod. By the fifth century B.C., we possess accounts of a fairly detailed narrative of the story, which seems to be essentially the same story as that known at least as early as Hesiod, so that the legend in more or less its familiar form was probably in circulation by 700 B.C., and likely long before that.

From the nineteenth century onward scholars have commented upon correspondences (and differences) between *Girl as Helper* and the Greek legend of Jason and Medea. The agreement is especially impressive in the episodes of the Tasks, the Flight, and the Forgotten Bride. Miss Winkler has concluded that the Greek story is a form of the folktale that has been mediated "according with Greek thought and the genre of heroic legend."⁷

Like the folktale hero, Jason comes into the power of an ogre in his case that of the wizard Aietes, son of the Sun, brother of the witch Karkas, and other monstrous creatures, terrifying bulls with whom he grows his field, and a huge dragon that guards his treasure, the Golden Fleece. The tasks that Aietes gives Jason are reminiscent of tasks that are assigned the hero in many versions of the folktale. In Jason's yoking of Aietes' dangerous bulls is suggestive of the folktale hero's taming of one or more wild animals, which are sometimes the ogre himself and his family in disguise. Medea helps him to complete his task by providing him with a magic element that protects him from the flames, just as in the folktale the ogre's daughter releases a poisonous trick or provides the hero with a whip or stick that subdues the wild animals.⁸ Jason's plowing Aietes' field, sowing dragon's teeth, and instantly producing an army of armed men is the same as the folktale hero's task of plowing a field, planting it, and harvesting the crop all in one day. Medea helps Jason by warning him of the forthcoming crop of armed men and revealing how to overcome them, just as the ogre's daughter also helps her lover to perform his task. Though the task of raising a crop in one day is essentially identical in the legend and the folktale,

serves functionally as a diversion to keep the pursuer busy, not as a part of the diversion takes place or a disguise that allows its protagonist to part of the task that enters the story, even permit it to characterize the loss of her bodily parts into water.

Finally, Jason forsakes Medea for another bride. Though this occurs a few years after the lovers' escape from Aulis, it advances the plot as the final step in the folk tale hero, who magically weds his bride. The most striking difference between the legend and the folk tale in its plot is that the necessary passes before the hero deserts his bride and the ritual of the forgetting of a section. The folk tale hero being in the bride's place, the legend hero has passed itself. For whereas the former magically wins his new bride, the latter and prepares to wed another bride, the latter betrays, so that he loses his memory of Medea when he sets her aside with an aim and prepares to wed a bride. In *The Girl as Helper* the girl eventually dismembers the youth, reminding him of their ties and preventing his remarriage, so that the necessary pass is the Greek story in Euripides' *Medea*, for example, where there is no magical spell to break. Medea can only remain loyal to her husband as long as he is suddenly and unaccountably gone from her, and her situation proves ineffective she magically destroys the new bride, so that the legend ends tragically for a concerned. So the hero's magical disappearance is ritualized and disguised form in the Greek story but it is not clear present.

1. At 313C *The Girl as Helper* is a story of a hero who is the possessor of a golden fleece. Lang 1970:82, 101; Caspary 1987: 39, 48; Lang 1991: 101, 105, 129, 314–16; Moreau 1921:5; Krippen 1923; Christensen 1927; Lang 1930; Krieger 1933; Liebiac 1935; Schwab 1936: 97, 103, 127, 130, 132, 134; Verbeke 1945: 48; HDM 13.1: 314; Schwab 1956: BP 4–5; Liebiac 1958: 174, 175, 176, 180, 231; 1964: 972, 3455–65, 3513–14; Schmitt 1987: 136–37; Assmann 1992: 33; Lang 1989: 329–336, 1992: Moreau 1994: 255–256.

Theseus and Ariadne

Whereas many investigators have perceived that the story of Jason and Medea is a form of *The Girl as Helper*, few have seen that the same is true for the story of Theseus and Ariadne. Its course is, of course, however, essentially parallels that of the Jason legend: (a) a youth goes to the land of a menacing (2) who intends to do away with him, (3) the king's daughter becomes enamored of the youth, (4) helps him to perform a superhuman task, and (5) flees with him, (6) the youth abruptly abandons her.

The earliest continuous narratives of the survival of Theseus and Ariadne are found in the history of Diodorus Siculus, Plutarch's *Life of Theseus*, and the mythological handbook of Apollodoros, though the story is found to be so early as Homer, who mentions the attempted flight of Theseus and Ariadne from Crete to Athens.²¹ Apollodoros's account goes as follows.²²

Theseus, son of Aegeus and Aithra, journeyed to Athens where his father King Aegeus, recognized him as his son. In those days Athens was besieged by sea-d seven youths and seven maidens to King Minos of Crete to be food for the Minotaur, which lived confined in a labyrinth. Theseus enters and defeated

... and the more difficult the pursuit is the express result of paining and hardship ... and the more difficult the pursuit is the more the emphasis is upon the triumph and the more the reward is in the deadly-crypt of results.¹⁷

It is true that the tasks and tasks tasks are paraded to tasks commonly attributed to the hero. The tasks are third and prize permission of obtaining a reward from a male superior with an additional communal task of the folkloric nature, that is, the hero's task is a certain place such as a tower or a mountain, or a place of flight, ranging from a tree in the Grove of Ares. The Greek equivalent of the hero's task is the difficulty for Ixion of doing the sleepless and painful girding of the earth and the height at which the prize resides.

A second motif of the heroine may have connection with one of the tasks commonly appearing in the tale. When the heroine's task is to catch an object (usually a bird) in a body of water, the usual and rather bizarre solution is for the heroine to cut the earth beneath her ankles and throw the pieces into the body of water from which she emerges whole with the desired object. The dismemberment of the maiden, cutting the pieces of her into one water and her return to life by rejoining the whole body, and have possibly been displaced to a later episode in the legend, and rather need becoming, instead the dismemberment of Aeson, casting the pieces of him into the cauldron, and his return to life as a young girl. For there was a tradition as early as the Nestor according to which Medea rejuvenated Aeson in her cauldron, presumably after cutting him up and drowning him, in order to illustrate the wondrous process for the benefit of his old wife, who had possibly been persuaded to subject their father to the same treatment as in the tales, in the familiar version in which she first rejuvenates a bird and there was a similar tradition attested in literature and art. In a version of a bird rejuvenated Ixion. If the sequence has been displaced, the episode of the submersion has been reinterpreted from capturing something external to oneself to recapturing a part of oneself, one's youth. Part of the sequence also occurs in the episode of the dismemberment of Apsyrtos, who is cut into pieces and cast into the sea but, like the dismembered Peleas, does not return to life. The motif of the dismemberment reappears several times in different episodes and versions of the legend, evidently displaced from its usual site in the narrative and re-assigned a different function in the legend.

In the folktale the episode of the flight is usually but not always a magic flight. The most common device is for the girl magically to transform herself and her companion partly into something else in order to disguise themselves, or to cast behind them ordinary objects that magically become great obstacles, or to effect a metamorphosis and escape. Less commonly, the heroine resorts to other devices such as to cast behind objects that merely arouse the pursuer's interest or curiosity (diversion flight) while the pursuer wastes time in examining or gathering them, the lovers make their escape.¹⁸ The objects themselves can be varied (anything such as food, tools, stones, even live animals). Thus, Medea's strategy when she cuts up her brother Apsyrtos and scatters his pieces in the water before her pursuing father, causing him to pause in order to pick up the pieces of his son, since the diversion flight is attested in the folktale of *The Fisherman's Daughter*, it is unnecessary to regard its appearance in the folk legend as a rare or fixed form of the similar and more usual obstacle flight. When Medea scatters the members of her brother in the water

It was a sign of how long the city has taken up the current year's tribute before that Paris, a guest, told him that if he should return alive he should make the Greeks – the ship he wrote. When he reached Crete, Minos's daughter Ariadne fell in love with him and offered to help him if he would take her back with him to Athens. Theseus swore to do so. Ariadne then asks the father of the labyrinth, Daedalus, to reveal to her how to win. At Daedalus's suggestion, he gave Theseus a clew of thread which would lead the way out. Theseus fastened one end of it to the door and then entered the labyrinth, slaying the Minotaur in the innermost part. The Minotaur attacked him with his fists and then found his way out along the clew of the thread. That night Theseus, Ariadne, and the others fled to Naxos. There, however, Daedalus fell in love with Ariadne, took her away, and begot children with her. Because of his grief at the loss of Ariadne, Theseus forgot the clew of thread he wrote. From the acropolis a geus saw the ship come ashore and, supposing Theseus to have perished, threw himself down from the heights. Theseus succeeded his father as king of Athens.

Like Jason, Theseus comes into the power of an ogreous monarch, in this case King Minos of Crete, who, like his counterpart in the Jason legend, is a master of monsters. Happily, the geus daughter Ariadne falls in love with Theseus and promises to help, which proves to be essential to Theseus's survival. Just as Minos's ogre's craft is to Jason's success. In Apollodorus's telling, Theseus took some advice. He should overcome the Minotaur and escape from the labyrinth; he might survive. Of course, one would then expect Minos simply to put him and his companions to death in another way, and in any case, would subject him and Athens to Crete with its periodic tribute of human flesh to the Minotaur would continue as before. But there was also a tradition according to which Theseus's task, as Jason's was explicit. The fifth-century BC geographer Hekataios reports that Minos came personally to Athens to select the victims; the geus Theseus first of all, the victims were to carry no weapons, and if the Minotaur should perish the tribute would cease.²⁴ In this case, then, Minos explicitly assigns Theseus a task with stated conditions, a task that appears to be impossible, but could conceivably be accomplished.

Theseus escapes from the labyrinth, managed by Ariadne. Just as her father's solution to the ogre's task is no witch, so that the solution to the problem of the labyrinth is one of cleverness rather than of magic. She gives Theseus a ball of thread that he sticks to the door as he enters, unravelling it as he proceeds inside and unwinding it as he retraces his steps. Theseus's task is not reminiscent of the task that is typical of *the geus Hesper*, although it is familiar from other folk-narrative contexts.²⁵

Just as it is the labyrinth that houses the monster and threatens to imprison Theseus? The Greek word referred either to a large building of intricate structure, or to a great maze in the strict sense. The former signification is better attested.²⁶ Different etymologies have been suggested for the word, the best known being that which derives *labyrinthos* from *labyrinthos* "daube axe" (cavalry axle), which in any case the word originally signified (Place of the inner axle) to describe designation for Minos's palace at Knossos, since the palace was a religious centre in a culture in which the daube axle was an important cult object and a symbol of power, since it was rambling and huge – over

10,000 square miles. The labyrinthine palace at Knossos symbolized, by way of metaphor, for any structure whose complexity rendered it so difficult to comprehend, confusing, and thereby a further extension the very meaning of the term for formal maze. Legend seems to have followed psychology here, for the labyrinthine palace at Knossos becomes in the Thesaurus tradition a true maze. In the classical period Knossos stood confusingly on one side or the other, and the legend was frequently illustrated in various forms and over the centuries a maze featuring Theseus and the Minotaur in the center. Formal mazes were tested in Greece as early as around 1700 B.C. – Olden, however, Greek mazes were unicursal, having only one route. The passage from the entrance to the center and back again was winding and lengthy and might reverse direction, but for the traveler there were no multiple choices in it. He scholars agree that ends. While one might lose one's way, one could not truly get lost, since a maze, since if one proceeded in one direction one would inevitably reach the center and if in the other direction, the exit. In the context of ancient Greek literature, that of Ariadne's thread makes better sense. Minos's labyrinth is an abstruse, winding, that offers many choices, options, for a person making his way out or not, rather than a unicursal maze, for which a person would have no need of a thread.²⁹

We hear nothing of King Minos pursuing fugitives and certainly no of a version of flight as in the Asian legend, only that Theseus hides in the bottom of the Cretan ships in order to prevent their pursuing him. But of the episode of the forgotten fiancée we have more than any, and it is a bit more difficult. The ancient author ties report that Theseus abruptly separates from Ariadne, though the authors do not agree on the details. In his *Life of Theseus*, Pausanias assembles a host of versions of the event, remarking on their inconsistency with one another. Theseus deserted Ariadne after which she changed herself to a swan by going her to Naxos where she wed a priest of Dionysos – or according to Herodotus Theseus left Ariadne after falling in love with a girl, or Theseus had two sons by Ariadne, or Theseus set the pregnant Ariadne ashore at Cephus, after which he himself was driven back to sea by a storm and then deserted Ariadne, died a violent death, or there were two Ariadnes, one wed Dionysos on Naxos and the other retired to Naxos after Theseus carried her off and even deserted her. – He does not mention the version alluded to by Homer, according to which Ariadne, being given the admittance of Dionysos, saw Ariadne on the island of Delos where Theseus and Ariadne were on their way from Crete to Athens. Theophrastus says that Theseus forgot Ariadne, and the sea, lost in the passage explains that it was Dionysos's will that Theseus forget her and that the event took place on Delos, a sacred Naxos. Diodorus Siculus, a second-century Delian Naxos says that when Theseus and Ariadne put on their sails and Dionysos took her for his own wife because of her beauty, which greatly distressed Theseus, a sea-god he says that Dionysos appeared in a dream to Theseus on Naxos, threatening him. He should not abandon Ariadne, the youth said in fear, and the god led the maiden away that night. According to Ovid, Theseus then abandoned her on the shore of Delos after which Bacchus came and embraced the weeping maiden. And so on. Nearly every source agrees that a union was consummated. Theseus suddenly abandons Ariadne or Ariadne suddenly leaves him. The explanations vary, but the ancient sources insist upon the fact of an abrupt separation.

In this sense of contrast we necessarily observe that Theseus deserts Ariadne as *erapheia* as Jason leaves Medea, each youth acting *as though* he has no other help, as if he has that should and had to his helper. This sudden and secret escape, unannounced, separates the hero and heroine, seems to be under the influence of the magical loss of memory of the hero, which he first experiences after the breaking of the taboo. Close traces of this technique occur in the Theseus tradition. The poet Theokritos states a tragedy in Theseus' tongue: Ariadne, and his commentator explains that the loss of memory was a punishment for going to the god Dionysos caused it. And several others, for example, Apollodorus, Diodorus Siculus, Pausanias, imagine that Theseus in his distress of losing Ariadne *forgot* to change the sails with tribute-sails, to pick her up. Here the hero's forgetfulness appears to be displaced, connecting the cause of the desertion to being its consequence.¹⁰

In sum, the evidence points to both the legend of Jason and Medea and the legend of Theseus and Ariadne being early reflexes of *The Girl as Helper*, with both legends having the same overall plot. Of the two legends, the content of the story of Jason and Medea is closer to that of the *task tale* as we know it, notably in the episodes, the Tasks and the Flight, and for this reason it attracted the notice of folklorists scholars a century ago in the nineteenth century. Nevertheless, the legend of Theseus and Ariadne is closer to the *task tale* in several other respects, especially to the motif of the hero's abrupt loss of memory in connection with the episode of the Forgotten Fiancee.

Each Greek variant has developed in its own direction. The Lokan legend displays a sharper contrast between Greece and Argos, the Colchian royal family is more menacing, capable of magic and given to unusual violence. In contrast to the Athenian legend, Crete and the Cretans are essentially the same sort of people, though the Cretan royal house has its own style, being inclined to sexual perversity, resulting in the hybrid Minotaur, and intellectuality (the labyrinth); both legends are biographical, tracing each hero from birth to death, and altogether they bring together a number of stories in a rather loose, episodic structure. The legend of Jason and Medea is especially drawn out, since the voyage to Colchis is intertwined with the story of the Argonauts, essentially an independent story that has little to do with the events of Colchis, and Jason's abandonment of Medea is postponed so that it takes place years after the couple's escape. Both of the recent variants are legends set in the Greek heroic past rather than folktales set in a vague and timeless past; accordingly, they are connected with particular traditions, characters, and specific geographic places, employ magic, sprang, and conclude tragically rather than happily for the hero and heroine.

¹⁰ M. V. Volkov, *Legend of the Hero*, translated by the episode of *The Forgotten Fiancee*, Lang 1910.

Herakles Cleans the Augean Stables

One of the best-known stories attached to Herakles tells how in one day he removed the dung from King Augeas's cattle yard, which had not been cleaned in years. The task of cleaning in only one day stables that have not been cleaned for many years is a task whose a great number of animals is a traditional

idea in oral narrative. It is among the tasks sometimes assigned to the hero in *The Girl as Helper*.²⁸

Thus, in a Scottish text of the 1630s, the hero, called Nought Nought, came into the power of a giant who announced that he would work for Nought Nought Nothing on the following day. There was a stable seven miles long and seven miles broad, and it had not been cleaned for seven years. The giant said it tomorrow, or the giant would have him for his supper. The next day the giant tried to clean the stable, but as he cleaned a bit out, it fell on again. The giant's daughter, saying she would help him, closed up the horses at the head and the tail of the yard and in a minute they cleared away everything in the stable. In another Scottish text the hero was given three tasks, the last of which was to clear a stable where two hundred horses had stood for two hundred years, and to find in it a golden needle that the ogre's grandmother had lost there a thousand years before. The ogre's daughter possessed a box containing a thousand of fairies, by means of which she helped the youth perform the tasks.²⁹

In a Norwegian text of AT 313, collected in the 1740s, the young hero came to the manor of a troll and entered the troll's service. As a task for the first day the troll ordered him to scovel out the stable. The young man thought that work would be easy enough. But the troll's daughter revealed to him that it *he* should shovel, the way people usually do, in shovels would come after every one the youth threw out. She showed him that the way to do it was to turn the dung fork upside down and scovel with the handle, after which the dung would fly out by itself. The lad followed the girl's advice, and presently the stable was as clean as if he had scrubbed it.³⁰

In a text of the same type, collected from a Hungarian gypsy in 1928, the hero, Handsome Andras, was ordered to carry three fine horses into the stable and clear away their dung. His heart sank when he learnt that he was assigned such work, but he went at it. Taking a shovel, he began mucking out the stable, working so hard that the sweat trickled down his body in seventy-seven streams. But the faster he shoveled, the more muck there was. Finally he sat down and began to weep in despair. How could he stop the three horses from harr and ess defecating? Then one of the horses spoke to him, telling him to prop the shovels and the broom against the wall upside down, and when he turned around he would find the horses' coats gleaming and the stable well cleaned out. And so it happened.

The motif of cleaning out the stables in one day is therefore a traditional, impossible task. The special difficulty may be expressed quantitatively, by the great number of the animals, the immense size of the stables, and the many years since the place was last cleaned, or it may appear to be a simple task until the hero discovers that the more dung he shovels the more is produced. In short, an ordinary agricultural task is exaggerated into a stableboy's nightmare. The solutions vary. In the present texts, the hero's helper, always upon the aid of a myriad animals or fairies, and the old woman at the manor, or instructs him simply to turn the shovel or broom upside down, which, as kind of magic, brings about the desired result, a stableboy's dream.

The story of Herakles and King Augeras's stables or cattle yard is the earliest attested example of this impossible task in traditional narrative. I consider the versions of the historian Diodorus Siculus, the traveler Pausanias, and the mythographer Apollodorus, which are the earliest to be extant.³¹

According to Diodorus, Eurystheus gave Herakles as his Sixth Labor the task of cleaning the stable yard of Augeas without the help of anyone else. The yard contained dung that had accumulated for many years. Eurystheus's motive in assigning the herculean task to Herakles was to insult him, but Herakles, rejecting his insult, did a magnificent deed, avoiding the intended insult by forcing the Augeas family to be cleaned by means of the stream, completing the job in one day. Herakles subsequently took up Arias against Augeas because he had refused Herakles his reward for the removal of the dung. Herakles successfully succeeded in saving Augeas and capturing his son, who then he rescued Augeas's son Phyleus from exile and handed the kingdom over to him. Phyleus had previously acted as an arbitrator between his father and Herakles, had decided for Herakles, and as a result had been exiled by his father.⁴⁵

According to Pausanias, the hunter in his King Augeas was so wealthy that the dung from most of his land would feed the dung produced by these animals. Eurystheus decided Herakles either for a portion of his kingdom or for some other reward to cleanse his territory of the dung. Herakles then directed the stream of the Menoit toward the dung. But Augeas refused to give him his payment or to agree that Herakles employed cleverness more than hard work. When Augeas's eldest son Phyleus disagreed with his father, saying that he was treating his uncle like an ass, Augeas sent him into exile. But Herakles was captured, released, and turned it over to Phyleus.⁴⁶

According to Apollodorus, Eurystheus commanded Herakles as his Fifth Labor to carry out by himself in a single day the dung of the cattle of Augeas, King Augeas. He was said variously to be the son of Helios or Poseidon or Iphitos. He had many herds of cattle. Herakles approached King Augeas and with Eurystheus's command, offered to carry out and doing so in one day, Augeas would give him a tenth of his cattle. Incredulously, Augeas agreed to do so. Having chosen Augeas's son Phyleus as witness, Herakles ordered men opening up the cattle yard as well as an exit, and then diverted the two by streams of the Alpheios and the Peneios into the yard. But when Augeas learned that Herakles had performed this task at the command of Eurystheus, he not only refused to give Herakles his payment but even threatened he had promised to do so, saying that he was prepared to submit the matter over to him. In the presence of the arbitrators Herakles summoned Phyleus, who testified against his father, declaring that Augeas had indeed agreed to pay him. Before the arbitrators voted, Augeas angrily ordered both Phyleus and Herakles out of his. Phyleus settled in Doulishion. Herakles later captured Eurystheus, restored Phyleus, and gave him the kingdom.⁴⁷

In the version given, then, Herakles and King Augeas make a private agreement according to which Herakles will clean Augeas's cattle yard and Augeas will give him in return payment. Herakles may also be performing the task on the orders of Eurystheus, as one of his prescribed Labors (Diodorus, Apollodorus), a obligation that he does not mention to Augeas, since he wishes to exact payment from him. Specific conditions may be attached. Herakles is to take no help (Diodorus), and he must complete the task in a single day (Apollodorus), as I said, and that was previously known also to Diodorus, since he records

that Herakles completes the task in a day and a night. The task is different, however, as dung has accumulated for many years – a result of an abuse Augeas's man-herds for the Patroklos Apollonian – so Herakles accomplishes the task by the story as a legend rather than as a realistic way of cleaning out thousands of years' worth of the refuse that has accumulated in the city. But Pausanias praises the content a master, the limit of reason when it seems that the problems of a country not of neglected care – yards but of an entire country that has suffered over the time accumulated dung has rendered the land useless. And the poet of Theokritos that features Herakles using Augeas's and containing with Augeas's son Phryxos, the scene becomes virtually mythical. The poem enlarges the thousands and tens of thousands of cattle owned by Augeas's father and a meeting more herds than ten men would have than kings might be expected to possess. He is granted to have sent one who tried to be become a stronger man.¹⁰

The Greek hero solves the problem of removing the dung by channeling and within one day by diverting one or two streams through the cattle yard, interestingly, as Diodoros tells is a trickster narrative. Herakles' cunning to get with his taskmaster is more important than his physical task of diverting a stream. Diodoros emphasizes that the task of removing dung is menial work, the sort of job that is proper for a stable boy, but he was a handsome and indeed Handsome Andros in the Hungarian text expresses the same attitude. For Diodoros the story neatly illustrates how Herakles fulfills his heroic task while maintaining heroic dignity. The episode is a classic example of a preserved metope from the Temple of Zeus at Olympia, and it is unclear whether the metope reflects a different version or merely represents the artist's solution to the difficulty of illustrating the prose version, where the ancient versions accounts are unanimous in having Herakles accomplish the task by diverting a stream through Augeas's property.¹¹ The fragmentary metope is now broken, shoving or employing a crowbar to the work of this ancient implement that he once he had has not survived. While there is no icon of this version of Herakles, it may have acted as the hero's adviser and the source of his success. In the version, as in some modern tales, the reversal of the implement.¹²

In any case, Herakles sacrifices. Augeas refuses payment for one reason or another. Augeas's son Phryxos testifies to Herakles and thereby takes vengeance of his father, who sends him away, and Herakles eventually avenges himself. The aftermath of the immediate episodes of Herakles' quest is represented quite well, cause Homer a lades not to take charge of ships, sailing and that they are once moved to Dourishion because of a quarrel with a stathos, and Herakles's return, it describing the revenge that Herakles took on Augeas for denying him due payment.¹³ So he had that if the quarrel of Augeas with his son is as old as old as the *Odyssey*, and if the cause of the quarrel was the same as the story from later sources, namely, Augeas's refusal to pay Herakles the reward he agreed to pay for cleaning the cattle yard, then the narrative motif is already old.

Is Herakles' cleavage of the cattle yard as extreme as a dramatic limit that is related to the larger mythological *girl as helper*? There are a few hints that it may be part of a larger narrative constellation. Apollonius calls Augeas's daughter Epikaste one of the wives of Iphiklos, and it is possible that in a story now lost, Epikaste played the role of the agreeable girl who falls in love with the hero and helps him with his tasks. Additional support for

the word *Aradus* is not suggested, nor *Aradakes* was suggested the idea of the clew as a thread, a thread of a complex itself on consideration. After he had escaped from the labyrinth, the *Aradakes* however, as promised, were to the man who could solve the thread puzzle, as he. At present, and as yet, no discovery whereabouts the word *Aradakes* is to be found, but it is not easy to solve the problem. As it appears, *Aradakes* is a word which has not spread out, and introducing intention and a new meaning into the word, as it is used here, is a very strange thing. Apollonius of Rhodes (1921) connects the thread with the word "labyrinth" (25 = *Antimachus* II et. Elderkin 1924 199–205).

The word *Aradakes* is in the text of the 2nd Egypt. Herodotus in the word seems to appear the word *Aradakes* is a word which has been used in the labyrinth, on a clay tablet from Knossos (1924) and in the labyrinth, in the word *Aradakes* (1924 31) no. 10. Tiemann 1992 20) but if so it is uncertain what the word "labyrinth" means here.

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28. Tiemann 1992 117

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30. Pherecydes *FGF* 3 F 150 = Plutarch *Thesius* 19

41. *Thesius* 20. Herodotus 298 MW

32. Cf. 11 321–325

33. 2.42–46, schol. Theokritos 2.42–46

34. 4.61–66, 5.51–4

35. *MT* 8.174–179

36. Cf. in particular see: *Aradakes* the name of *Thesius* and *Aradakes* in *Thesius* a subsequent marriage to *Phadra*, *Aradakes* sister

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39. Briggs (1970) A1 425

40. Briggs (1970) A1 297

41. Christensen 1964 213–216

42. Ugh 1965 46–37

43. *Aradakes* is a word which has been used in the labyrinth, on a clay tablet from Knossos (1924) and in the labyrinth, in the word *Aradakes* (1924 31) no. 10. Tiemann 1992 20) but if so it is uncertain what the word "labyrinth" means here.

Brommer 1984 29–30, *LfMC* 5 11–262, nos. 2284–2305, Gantz 1993 392–393

44. 4.13.3–4.33.1–4

45. 5.19–10–53

46. *Aradakes* is a word which has been used in the labyrinth, on a clay tablet from Knossos (1924) and in the labyrinth, in the word *Aradakes* (1924 31) no. 10. Tiemann 1992 20) but if so it is uncertain what the word "labyrinth" means here.

47. *Aradakes* is a word which has been used in the labyrinth, on a clay tablet from Knossos (1924) and in the labyrinth, in the word *Aradakes* (1924 31) no. 10. Tiemann 1992 20) but if so it is uncertain what the word "labyrinth" means here.

48. 25.85–137

49. *Aradakes* is a word which has been used in the labyrinth, on a clay tablet from Knossos (1924) and in the labyrinth, in the word *Aradakes* (1924 31) no. 10. Tiemann 1992 20) but if so it is uncertain what the word "labyrinth" means here.

50. Pfeiffer (1921) 2.454 n. 4, Weinreich 1924 827–829

51. Herodotus 2.628–629, Pfeiffer *Of* 10.24–43

52. *Bib* 2.7.8. Rodermacher 1911 177. EM 1 1015

53. *Aradakes* is a word which has been used in the labyrinth, on a clay tablet from Knossos (1924) and in the labyrinth, in the word *Aradakes* (1924 31) no. 10. Tiemann 1992 20) but if so it is uncertain what the word "labyrinth" means here.

God and the Emperor of Rome — Zeus and Tantalos

*It is permitted to the Emperor of Rome to know the imperatorship of Cæsar. Once when the Emperor reconciled his wife to some malevolent ladies, complaining to him: "In this case AT TANTALOS I shall have to do the best I can," known from the unpublished Estonian text, S. Arne. The asterisk indicates in a certain local text (provisionally) as the asterisk indicates the saying of a long reign, S. Arne.

Tantalos

Although an exact counterpart to the modern tale is not to be discovered in antiquity, the Greek legend of Tantalos's enjoying and then losing the favours of Zeus and the other gods is structurally and thematically extremely similar to the modern tale. Probably the difference is no greater than that which might be reasonably expected in a story aiming different purposes at an interval of over two millennia, although that is not to say that the legends of Tantalos and the emperor of Rome are necessarily cognates.

According to nearly all ancient authorities, Tantalos often is the gods' and in consequence is punished in one way or another, for an offence of his whose is specifically an abuse of the gods' trust and, thus, his punishment is a punishment of a tradition that interests us here. Although Tantalos was held in high esteem by the Olympian gods and dined with them, sharing in their secret banquets in their nectar and ambrosia, he incurred Zeus's anger when he shared with his mortal companions the plans of how and drink of the gods. As punishment he had to endure a rock that always threatened to fall on his head, like the sword of Damocles, threatening to fall upon him at any time. Or he was immersed in a pool of water with a tree in it from which branches, whenever he tried to quench his thirst, the water sunk, and whenever he tried to satisfy his hunger the wind withered the fruit beyond his grasp. Or he was so tortured by the rock and frustrated by the food and drink. This is a legend not just of the abuse of hospitality but of the abuse of hospitality in which the host is god, as in the modern folktale.

Tantalos's perpetual tantalization is first recorded by Homer as a slight of mind by Odysseus during his extraction of the chest to the realm of the dead, though Homer does not explain why Tantalos was thus punished. The earliest mention of an offense is in an ode in Pindar composed in 570 B.C., according to which Tantalos used to dine together with the gods, who held him in high regard, sharing with him their nectar and ambrosia and the banquet of immortality, but he brought ruin upon himself by secretly sharing the gods' nectar and ambrosia with his mortal drinking companions. When the gods discovered his breach of trust, Zeus punished him by placing a great rock over his head.¹ Tantalos's garrulity is mentioned in the same century by Pindar and I shall not pursue here the various branches and interwindings of the traditions about Tantalos's offense and punishment or speculate about what the Hellas's younger, contenting myself with pointing out that the basic plot is necessarily at least as old as Pindar, who gives both an offense against the gods and a resulting punishment, and that a long later authorities, some of the gods as his

canise – is also in the works of the gods with mortals, whereas others cite as an indication of special food and drink and so as a representative punishment as the threat of going without as others did since the excessive nourishment and still others as both. The *Apollodorus* Apollodorus includes all four motifs – in his reports that Tantalos is punished in Hades, read in by having a rock thrown at him from above as in a lake with fruit trees growing on both sides. And in the version where he drinks the water dries up and when he reaches for the water the fruit is up to the clouds. The reason for his punishment is that he tried to feed humans about the mysteries of the gods, or he shared ambrosia with his companions.⁸

In many versions a piece of silver or a ring is in his pocket while dining at the house of the gods. Tantalos abuses the gods' hospitality and trust by making a swap and exchanging them. His two offenses are so similar that they may be regarded as variants of the same misdeed. And in some cases I told there are variations in the punishment. In one version of the story, Tantalos went to the gods and obtaining from Zeus the privilege of making any wish, asked to live the same way as the gods. To give away the wish Zeus was obliged to fulfil it, and he could not but do his noblest, but live in continual anxiety, however, Zeus placed a rock above his head that prevented him from obtaining anything, and set it in the water near him. In his case the crime of the rock of the sea in emphasis from the torment of the pool and fruit, each being a means of torment. Tantalos with food and drink while preventing him from satisfying his hunger and thirst.

Though both stories are told, the new legend of a mortal is privileged to enjoy the hospitality of gods and the gods, and the abuses their trust by covertly swapping their precious conversation with an alien mortal, he smuggles in an eaves-dropper, or a smuggler of things is secretly sharing them with his friends, as a new tale, a new version of the privileges. In both stories the protagonist is not named, but a name can be found for the modern tale being the emperor of Rome, the Greek tale and the story being the king of Lydia or Phrygia. In both there is a punishment of deprivation and punishment, or at least some of Tantalos's punishments are related to the nature of heaven, a deprivation of food and drink, according to his abuse of privileged food and drink, and a deprivation of the gods' company, in those versions in which Tantalos is placed in Hades. The punishment of the rock is related to his misuse of privileged conversation. The irony of Tantalos's punishment is the deprivation of food and drink and a new punishment, as the new, probably are inspired by the punishment of the rock, sharing a new version of the gods as a myth or to bound him.

The story of the emperor of Rome and the Greek story of Tantalos are so similar, in place and time, that it is certainly conceivable that both traditions are of the same old migratory story type, but so little is known of the modern and the Greek story, it is in international law, that the question of a genealogical relationship between the two traditions must remain open, subject to further investigation of the modern tradition.

For other inhabitants of the Greek world, see "Carrying Water in a Sieve" and "Lord's Prayer."

At the princess's side for her part is receptive to his company. The hero arranges for the concealment within which his misadventure is concealed to take place inside the palace. In the meantime, the king discovers that the princess, sleeping with the hero's pregnant, has given birth, and is obliged to arrange for the marriage of his daughter to the hero.²

In the story of the king princess the hero can find his daughter who has since then is taken as wife. Or three brothers (princes) set out into the world, and one on after the other to the king's city, where the king tells each one that if he is able to find the princess he may marry her but, if not, will lose his sight and the first two cry and fail. The hero has a golden animal constructed as horse and eye consisting himself, and manages to reach the hiding place of the princess. Again the golden animal is removed from the palace together with the golden star by describing the route or by showing a taken star he has obtained from the princess. The hero proves to the king that he has discovered where she is hidden. Redaction B intensifies prominent motif of the first redaction. A matching the clever hero with a clever king and balancing the concealed hero with a concealed princess.

The tale is reported from Europe, Turkey, India, and the Americas, and attested since the fourteenth century, is AT 854, *The Golden Ram*.

In a nineteenth-century Danish text a soldier on guard duty wrote on the wall of a prison: "More can take everything good." The words came to the ears of the king, who asked the soldier if he stood by what he wrote, and the soldier nodded. The king then told the soldier that he would have a chance to test his claim. He could take of the money he wanted from the king's treasury, but in two years' time he must either seduce the king's daughter, in which case the king would give her to him as his wife, or he must lose his life. The king had a large stone tower constructed, in which the princess was to sit until two years had passed. No one had access to her except for the king, who had the key to the tower.

The soldier and the idea of how to accomplish the goal, and set out traveling. He spent one evening at the house of an old woman in a woods, to whom he described his problem. She advised him to have a craftsman build a golden stag that was large enough for him to sit in, and when it was finished, he should crawl inside, saving food and someone to draw it around. The soldier returned in his tale to the city and arranged for a goldsmith to fashion such an animal. The craftsman made it so well that no one could see the hatch that gave access to the interior of the animal. The soldier performed the animal away and the soldier, who was a good musician, made music from inside. Wherever they went, people gathered to see and hear the wonder. In time they reached the palace, where the king greatly enjoyed the golden stag that could make music. The princess, who had now been confined to her tower for a year, also saw and heard the golden stag, and persuaded her father to buy it for her, which he did. On the morning after the king had retired to his own quarters, the soldier opened the hatch and crawled out. He calmed down the frightened princess, convincing her that he meant her no harm and that on the contrary, he would entertain her. She liked the idea and even shared her meal with him. In the meantime, the king, desiring to see and hear the golden stag once more before going to sleep, returned to the tower. The soldier jumped into bed with the

princess, just as the king entered, and the king, as he knew it, acknowledged that the soldier had won.⁴

In a tale collected from a Chinese woman in 1907, a rich gentleman is as wise as large as a duck and white as a lily. The woman is named *do* and is a "brake." The king, summoning him, said that he had a daughter who possessed keys and guarded by seven guards, and the man could demand as many things as he wished; he must get the king's daughter pregnant with a male son. The man did not know what to do, but a poor old woman in a forest offered him money to have a wagon made and a gold turkey with a secret door built into the turkey. The old woman would put it along the street. So the gentleman made a wagon and a clever man made a golden turkey in which he could sit down. The old crane pulled the turkey down the street, chasing people fifty pesos to visit with it. When she reached the palace, the king tested the turkey for the entire night, thinking it would peck the money princess. At night the wealthy gentleman opened the door and hid behind the turkey. He cooed with the princess, slept with her that night, and in the morning he turned to the turkey. After three days the old woman took away the animal in spite of the pleas of the princess. Nine months later the king discovered that the princess had given birth to a child, and learned moreover that the gentleman was the father. The king sent for him, and the wedding was arranged.

The dispute about a general proposition seems as "Mosaic" and powerful as a familiar device in different stories for framing central events. Two characters adopt different stances regarding the validity of a proposition, introducing an interesting tension into the narrative. The start, "who is the more prone to be correct?" and giving special meaning to the subsequent actions. Thus a Jewish tale begins with a general proposition about women: "All women are frivolous," the truth of which is tested in the action that follows.

The hero and the king are adversaries in a contest in which the princess is the prize, the hero gambling his life for the king's daughter. The principal difference between the two forms of the oral tale is in the events that frame the central ruse. In redaction A, the hero must show that given unlimited material resources he could seduce the princess, which he does in redaction B, he must use his wits to discover the whereabouts of the hidden princess, which he does. The strategy the hero employs is essentially the same in each redaction: he gains access to the continued, hidden princess by concealing himself in a low animal.

The Capture of Joppa

Cause is spirit to *The Golden Ram* is the ancient Egyptian legend of the capture of Joppa. An Egyptian manuscript from around 300 B.C. tells how the Egyptian general Thoth (or Imhotep) was besieging the port of Joppa (modern Jaffa) in Palestine. The beginning of the papyrus is lost, but when the text begins the Egyptian general is conferring with the Prince of Joppa. Thoth had previously offered to capture him, but his offer was a sham, for Thoth, presently, assaulted the prince and placed him in fetters. Thoth then had two hundred baskets (or sacks) brought into which he placed two hundred soldiers, and he

distributed five hundred soldiers to carry them into the city where they were to release them and place the inhabitants of the city in bonds. The Egyptians, representing themselves as speaking of the prince, now told the prince's chamberlain that his wife had accepted such was handing over to them Thothis with his children and an amount of tribute, including the two hundred baskets. The chamberlain went ahead to bring his mistress the good news that Thothis had been captured. So the inhabitants opened the gates of the city and the soldiers entered, released their companions, placed the inhabitants in bonds, and thereby captured the city.

Caesar, Thoth's slave, on entering his enemy's city has much in common with the Trojan soldier's slave on entering his opponent's palace. Each man creates a hollow package of apparent value to his opponent (saves it a leged tribute, an artistic formula that allegedly produces music to which a man is concealed). His opponent precisely brings the deceptive package inside the city or palace, unwittingly gaining the very precisely the access he desires.⁴

Nevertheless, the Egyptian general wants to capture a city, whereas the hero of *The Trojan Race* wants to capture a woman. To my knowledge the only ancient story that combines the ruse of the hollow formula with the idea of a concealed woman is the legend of the Trojan War. Although many scholars have remarked on the similarity between the taking of Troy and the taking of Jeppaea, have mentioned the parallels between the Trojan Horse of Greek legend and the hollow an maleficent international festale. The wooden horse is a ruse to capture a city, not only secondary so, for the primary goal of the campaign is to retrieve a woman. Hence, entering Troy means gaining access to Helen.

The Trojan Horse

According to the mythographer Apollodorus, Alexander (= Paris) carried Helen off to Troy in order to retrieve his wife King Menelaos of Sparta asked his brother Agamemnon to master an army against Troy. He did so, and the Greek army sailed to Troy. Menelaos and Odysseus demanded that the Trojans return Helen, but they refused; indeed, they almost put the two envoys to death. For nine years the Greeks fought the Trojans and were unable to take the city. In the tenth year Odysseus conceived the trick of the wooden horse, which the architect Epimos constructed. It was hollow inside and had an opening on each side, led by Odysseus. The best of the Greeks entered the horse, which bore this inscription: "The Greeks dedicate to Athene this thank offering for their return home." The rest of the Greeks burnt their tents and sailed away at night, leaving off the island of Tenedos. The next day the Trojans, seeing that the Greek camp was deserted, thought that the enemy had departed. They eagerly drew the wooden horse inside the city and placed it next to Priam's palace, where they deliberated what to do with it. That night, when the Greeks in the horse judged that the Trojans were sleeping, they exited from the horse and opened the gates for their comrades, who in the meantime had sailed back from Tenedos. They slew the sleeping Trojans in their houses. Menelaos sailed Delphos, where Helen had married upon the death of Alexander, and led Helen away to his ships.⁵

The principal plot elements that sustain *The Trojan Race* and the Trojan leg-

end are essential to the same. Aphrodite's queen is confined to a room (cf. 1.27). A soldier consults the king about obtaining her. A Aeneas goes on to cleverly advise a hollow artificial animal is constructed with which the soldier, with his supporters, conceals himself. So the hollow animal is brought to the palace city, where the woman is confined. The king and the palace and inhabitants of the city happily bring the tribute animals inside. At night, while the residents sleep, the soldier, the soldier and his supporters, exits from the hollow animal and retrieves the woman. He who becomes resembles her new as his wife. So the tale takes and the legend takes the Trojan man significantly more than merely the central rise of the Trojan war, the confinement of the woman within the royal compound, and the hero's coming up with how to get to her, which lead in turn to the ultimate rise and success of the hero's success and his making the woman his wife. The Greek agent is particularly close to the branch of the international Iliad represented by Iliad 11. A since Helen is confined rather than hidden, and Menelaos seeks to gain access to her rather than merely to discover her whereabouts. It seems probable that these stories are related and go back ultimately to the same tradition.

Of course, the differences between the Greek agent and the modern Iliad are also many. First of all, the story of Menelaos and Helen is part of great patchwork of narratives, both Iliad that have been stitched next to one another within one another, and so on. As a story, it was so popular and so frequently narrated in classical antiquity that different versions, virtually every detail, developed, and the details themselves are often greatly elaborated. Among the more obvious differences is that the Greek story is told on a grand scale. The events take not a month or a year but ten years, and the cost of the narrative is enormous. Yet these differences of scale are the direct effect on the central story of Menelaos and Helen, for Helen is confined and remains so, and the trick of the wooden horse allows Menelaos to liberate her. Equally important is the difference in genre between Iliad and heroic legend. There is little place in a story of heroic endeavor for such play as motifs as the hero asserting that money can accomplish anything or his discovering the hiding place of a princess, however old these motifs may be.

The tradition of the Trojan Horse was current among the earliest Greek poets of whom we have knowledge. Homer's Iliad is recording the confinement of Helen at Troy. In the *Odyssey*, Helen now back home with Menelaos after the war, relates how at Troy she regretted the situation that Aphrodite had given her, causing her to leave her homeland, her daughter, and her husband. And Menelaos describes to Telemachos what it was like when he and others were inside the wooden horse. In the Eighth Book, *Odyssey*, asks the Phaeacian bard Demodokos to sing of the wooden horse that Epheos constructed with the help of Athene, a piece of trickery that Odysseus tried with man and brought into Troy. Demodokos sings now must of the Achaeans permit their huts and sacred wives while Odysseus and the men with him sacrificed in the horse in the midst of the Trojans. The Trojans drew it into the citadel and deliberated what they should do with it. Later, as the Achaeans exited from the hollow wooden horse and destroyed the city, Odysseus and Menelaos proceeded to the house of Deiphobos.

If Homer relates much of the story, it is on the composers of the Iliad, *epic Little Iliad*, and *Little Iliad*, the destruction of Iliad, narrate many of the events

exactly. The poem of the *Lib. J. 1* mentions the marriage of Helen to Deiphobos, her capture at Alexandria, and tells how Epheus constructed the wooden horse. How the masses of the Greeks entered the walls, the others burnt the ships and pursued the rest away, and how the Trojans believed that their sufferings were at an end, brought the wooden horse into the city, and celebrated a sacrifice to him. Parthenius after the decision of the Trojans to dedicate the wooden horse as an offering to Athene, the return of the men who had pretended to aid them, the exit of the men concealed in the horse, the capture of the city, Menelaos finding Helen and bringing her back to his ships, offer stealing, Deiphobos, and the departure of the Greeks. And of course the story of the Trojan Horse is treated by many other poets and prose authors, both Greek and Roman.¹⁹

What Was the Trojan Horse?

A very serious scholar appears to accept the tradition of the wooden horse as history. Much more commonly scholars interpret the tradition as distorted history. A. W. Gomme's *Page* distinguishes, as an indication of their historicity, elements in Homer, except that are "typical" from those that are "individual." If an element seems to be "typical," it is probably historical. If it is a typical motif, it is probably an exaggeration on history, a fiction. Page applies this distinction to the question of whether the episode of the wooden horse is founded on historical fact or not. Since he says the wooden horse does not appear to belong to the story-teller's stock-in-trade, it is likely to be historical, probably in the words of H. J. Rose, "a confused reminiscence of some Oriental 'sage engine'."²⁰ But as we have seen, this is precisely wrong, since the device of the hollow animal is in fact the central motif in international folklore. If we should employ Page's word stock-in-trade as a criterion, we must declare the episode nonhistorical.

Many other scholars have drawn a conclusion similar to Page's, indeed, the tradition of the Trojan horse is a confused remnant of a rotating ram or the like is as old as our ancient historians. Pausanias, describing a bronze model of the wooden horse that lies in the temple at Athens, declares that "unless one regards the Trojan as a ram, the Trojan as a woman is implied; one understands that the wooden horse constructed by Epheus really was a device to break down the walls of Troy." Pliny in his list of the inventions of different weapons of war credits Epheus with the invention of the "horse," which is now called the "ram," by which the Romans defeated the Carthaginians. Servius, commenting on Vergil's *Aeneid*, similarly compares the wooden horse as an engine of war like the "ram" and "tortoise."

There are, however, serious difficulties with this interpretation. One problem is historical, so far as we know, rotating rams and movable towers were not known in the Late Bronze Age, for they are first attested in Assyria in the ninth century B.C. Mycenaean warriors trying to take a walled town might climb the walls withadders, or tear apart the defenses with picks and crowbars, they might force the inhabitants, or they might trick them into surrendering or into opening their gates, as in the Egyptian siege of Ippa, but no one had yet devised the rotating rams as a weapon of war. A second and more serious problem is to do with the nature of oral tradition. This is the assumption, undervalued in antiquity in the work of Pausanias, that one can work back from legends to

the historical methods and perspectives of the Old Course. For example, the lack of direct evidence for the historical events one can describe the ways in which the narrators have transformed these events into a course of the Roman era. Not only the old stories, we want to read, imagine how the past has changed from the territory from which it came. The first transformation is necessary. Its suggestion has been made that the wooden horse is a metaphor for the Trojan horse, but the latter the Trojan legend centuries after the first transformation, the horse was a ship. This sub-transformation is the first transformation, the horse was a ship.

Fritz Schachermeyr similarly works back from the present to the past, and he has to be to the historical scene that he believes takes a bad turn but nevertheless a different result. For him Troy was once more a very picturesque but not a military conquest consequently he identifies the Troia of the Homeric *Ilia* with Troy VI, which according to the excavations was destroyed by an earthquake. Since Poseidon god of earthquakes was seen as a representative of the Troia of the horse, the folk expressed the catastrophe by saying that Troy was destroyed by the horse-formed earthshaker Poseidon and thus changed level, perished and into the image and stratagem of the wooden horse.¹⁷ But Schachermeyr's analysis formation of legend back into history is like that of other scholars is essentially arbitrary. Like Philiphotos, he says, he finds the evidence concerning the Trojan expedition, the new way implemented, to start with, he says, is not

These approaches have in common a demand that the wooden horse, so that it appears to be a memorable episode in a narrative, is shot, so to speak, right into the smugglemen into a closed city. The metaphorical strategy, consequently, of the ruse must be bad history for something else, than inorganic, i.e., random, natural disaster. But it still does not represent, in other words, a fragment of Trojan history itself that has distorted the Western imagination for more than two millennia. If the Trojan Horse is bad history, it is certainly good gender. For most observers that different explanations of the Trojan Horse, be it male or female, that it is a classless being, either military, the horse as a political or mythologized machine of war, or religious as mythological, the horse represents, in spite of or because of, some sort. In both cases, the horse is explained away as a representation of something else. The present thesis would explain the attraction of the Trojan Horse by reference to traditional narrative itself, to the traditional uses of explanation and to the advantage of keeping the myth precise as it is static, than taking it as a distortion of something else, the existence of which would be a myth itself. The relevant critical tradition, then, is a tradition of the *metalepsis* – a literary strategy whereby a story tricks a king into entering the city – the king's fortress, when a woman is being kept from him – here, the price of letting the imagination not to history, as a military strategy, it would be, only viable, but as a narrative motif of weaving and memory, because it is so universal and unlikely. Is, apparently, the said that *we* as a mode was not, herself.

41. Harding 1954, EM 2501-505

1 Kurt Ranke, in *EM* 2561 (1994).

2. Hepding 1954, EM 2 Sep 1954

3. Hepingding 1954 EM 2.562 v. 3

For the most part these texts do not share in the usual sense of the term, for they do not necessarily show any action at all, or a content of great importance. Great magnitude may be conveyed in a story of a cow that is great in size or heat. Thus, in AT 1960E, *The Cow That Was a Narrator*, Herodotus tells how a cow that is so large that a cow that is brought to one end of the sea is taken to a cart before she can return to the other end. The Norwegian folktale (1959) describes how the ship he sailed on visited the English Channel, but was too big to pass through, so that the shipper had to go to sea on each side of the ship and the land. A hundred or more roads were required, but he did the trick. The first time Cha ever came out of the most beautiful place on board, that he was saved by the man who had over-painted the masts, even though the ship had been built.² This is AT 1960H, *The Great Ship*.

Mass or number greatly out of proportion to normal, whether greater or smaller, numerous or few, is wondrous. The notion of an object such as an enormous ship is wondrous to imagine, as is its opposite, something so minute as a fly such as a person the size of a thumb, and as is enormous numbers, such as a catch of fish that takes a year to haul in, and, its opposite, something so extremely rare. While some folktales exploit the notion of extraordinariness, smallness or rarity, *The Great Animal* and *The Great Ship* exploit even more a great size or quantity. The wit of the narrator and narrative demonstrate great size or number by means of concrete illustration: a cow would go through her entire cycle of gestation just traveling from one end of the sea to a great cow stable to the other—is, when well done, a source of logical and aesthetic pleasure for the listener.

The tellers of long tales, who are almost exclusively males, often report the matter with false seriousness and in the first person as something they themselves observed or experienced. The tone may be dry or cockily naive. The adventures of Baron Munchausen, written in the eighteenth century, are among the best known literary adaptations of long tales to modern times, as is Lucian's *True Stories*, perhaps the best example from antiquity.

Here follows, not an exhaustive catalogue, but a representative sampling from ancient sources.

¹ AT 1960E, *The Cow That Was a Narrator*, cited above. BP 1750. Cha Bodker, 554, *Antiquities* 1.961.324. Heusinger, 1963, 1965. A. S. 1967, Rorty 1983, 443-45, 453, 633, 634.

The Great Animal

A German tale collected in 1813 begins with a farmer who was plowing with a pair of oxen. The harness of the oxen grew so much as he worked that when he was ready to return home the oxen made it difficult to pass back through the gate. The narrative continues paratactically with similar assured, common-sense repetitions in quick succession. Many tales claim that for a rat to fly from one horn of a particular ox to the other requires a full day or some other long period of time.³ These are examples of AT 1960A, *The Great Ox*, a subtype that includes tales about huge horses, sheep, pigs, snakes, etc.

Herodotus says that India, which he regards as the easternmost country of the inhabited world, has four-footed animals and birds that are far larger than

giant fish grabbed it and ate and the fish fought for a week. When the fish leaped out of the water, one jumped on its back and rode it like a wild man. Finally the fish leaped so high that both fish and man fell to death. The villagers passed them north so that they would not spoil. They set up a stone statue, and they built a country inside a fish. They took there some fish with which earlier fishermen had tried unsuccessfully to feed the fish. They sold the scales for six bahts, and they have been eating the meat of which more than half is still left.²⁰

The foregoing two texts illustrate AT 1960B, *The Great Fish*.

Reports of wondrously large fish in antiquity include several groups. Some are simply descriptions. Thus Pliny asserts that the largest animals are found in the Indian sea, among them whales 4 cubits in size, but 3 fathoms (just 2 cubits in length) about 300 feet, obsides 4 cubits in length, and eels 1500. The Ganges River that are 300 feet long.²¹ On the authority of a work written by Jubæ, Pliny reports that all that is written of other large sea creatures, not surpassing 600 feet in length or 360 feet in width have entered the eye of an Arab.²² Other enormous fishes mentioned by the Roman authors are giant tunny, one of which weighed fifteen talents and had a tail over three feet wide, and the *phoca*, a slot-fish found in the Euxine that grows so fat it sometimes reaches a thousand pounds, so fat that when it is caught with a hook and line it is drawn out of the water by teams of oxen, somewhat like the method for catching the giant worm of the Ganges described by Ktesias.²³ Though Pliny is skeptical of fishing for the fat and slotfishes by means of a hook and chain and teams of oxen, certainly his the flavor of a lying tale. He reports this and other exaggerations with apparent earnestness, as does Herodotus about the great size of animals in India.

Not so Lucian, in his *True Stories*, however, who heartily admits he is lying when he is describing to the moon and of incredible fishes between galaxies, who sat on islands instead of ships and whose weapons are casts some size of wagons and sponges a hundred feet in diameter. Indeed Lucian says he is parodying the descriptions of exotic places that ancient writers have published, such as what Ktesias says about India and what Iamblichus says about the Atlantic Ocean. Lucian calls them lies, but enjoyable ones, declaring that the man who started this nonsense was Homer's Odysseus, in his apology to the Phaeacians. The parodist declares that his own story is a big lie, but differs from that of all others in that he acknowledges that it contains no truth.²⁴

Somewhere in between the ethnographic seriousness of a Herodotus and a Pliny and the acknowledged lies of a Lucian is the poet of the Jewish nation, of *Toldot*, who mentions a great fish in his novelized *Book of Job*, which he presents as a wondrous but true occurrence. He recounts how a fish leaps out of the River Tigris in its eagerness to seize the foot of the youth Tobias. The creature is presumably large, but there can be no doubt about the great magnitude of the fish cast by the water upon the land in a tale in the *Book of Job* attributed to kabballah bar Bar Hana. Sixty towns were thereby destroyed, sixty towns, five from the fish, sixty towns salted the remainder, and from one of its eyeballs three hundred kegs of oil were extracted. When the narrator returned a year later, he saw that people were cutting ribbons from the skeleton and reparding the towns.²⁵

those of the outer regions of the inhabited world. Closer to home the historian says that in Arabia there are found sheep with such long tails that shepherds construct little carts to support their tails in order that they not drag along the ground and develop sores. Other authors describe other huge creatures in detail. One of these we get considerable detail about the giant worm that Ktesias says lives in the River Ganges. This snake-like beast is around six cubits in length and lies in the middle of the river during the day. At night it comes out to hunt and if it encounters a cow or a camel or the like, it drags the victim to the river by means of its two teeth and consumes it all except for the belly. The local inhabitants hunt this worm with a huge hook baited with a kid or a lamb and they extract it some so to speak. The truth, the innocent distortion and the deliberate distortion can hardly be distinguished in these reports on the basis of content alone. For example, modern commentators from Marco Polo onward assure us that babbar sheep can grow to a weight of over seventy pounds, which shepherds sometimes support on wheeled contrivances.

The best-known instances of abnormally large animals in the classical tradition are the huge beasts that gods and heroes confront in Greek mythology. So for example, Apollo slays Python and Kadmos slays the Theban dragon, son of Ares, and monsters are huge snakes, as the Greek *drakones* signifies. We find in addition to snakes other exaggerations of natural animals such as giant boars as well as composite mythological creatures of enormous size such as the partly centaur, partly man and partly serpentine Typhon, who was so tall that his head once touched the stars. But there is no playful lying in the telling of these stories; until educated persons ceased taking them very seriously.

Perhaps the closest approximation to the whimsically enormous animal of the *Xing* to be found in a work of the philosopher Aristotle, who adduces the case of an animal thousands of miles long in order to illustrate a point about aesthetics. For an object to be beautiful, Aristotle says, it must be of an appropriate size. If it is extremely small, our perception of it will not be clear, and if it is extremely large, we cannot take it in at once and so will be unable to perceive its unity and wholeness. For example, if there were an animal a thousand miles long

Archeologiae Aegyptiacae, B. 2.15, Ashmolean type 1966/A.646.241.2a2

1.4. Great Fish

In Russia at the turn of the nineteenth century a pike with long teeth was born in the Shkshna River on the night before St. John's, agitating the waters and almost overthrowing a ferryboat. Other fish marvelled at the wonder, which grew as each day, and was soon catching the shad and perch with his long teeth. The smaller fish held an assembly and decided to move to smaller rivers.

According to a tale collected in West Virginia a strong man named Otis was told of a great fish, a water hound that no one had been able to catch. So he went there. He bought a cable an inch thick, sharpened an anchor for a hook, and piled two, twenty-pound turkeys on it. Trying to throw the hook into the river he at first threw it too hard so that it landed on the far bank, where two pigs got caught in it. As Otis was pulling the hook back across the river, the

A second group of traditions about giant fish is comprised of texts of the intermediate period. The first is said: "Mariners put to anchor and began asking for news. But there is and turns out to be the back of a huge fish or turtle with a nature becoming hot from the fire plunges into the depths of the sea."

According to the second Greek version, *Periplus*, which perhaps came at least a few centuries later, ca. 200, and was presently translated into English by an American, "and there is a large sea creature called a sea monster or *phryganeia*. It is huge, like an island. Mariners go onto the sea and stay there, they would rather starve and drop anchor. Disembarking the crew, some of the creature in order to become food for themselves, but when the creature becomes very angry plunges into the depths sinking their boats. The entry in *Lives* of the Christian hagiographer 'Sundariv' if you depend on the popular tradition, he will take you with him down into the clovenna of fire. So Physiologos spoke well of the shield-turtle."²²

A third Greek account appears in a counterfactual letter purportedly written by Alexander the Great to his former teacher Aristotle, wherein the adventurer relates an amazing experience he had in faraway India. As Alexander and his men sailed near the tip of India, they spotted a promontory on which he and a few of his men disembarked. The dwellers were human beings who had been human and defish. Alexander tried to converse with some of them but found that they were barbarians in speech, that is, they did not speak Greek. As he negotiated about the place, they pointed out an island, which Alexander and his men had noticed lying in the middle of the sea, and said that it was the tomb of a very ancient king in which a large amount of gold had been concealed. The text is truncated at this point, but it seems that Alexander made known his desire to visit the island. When the text resumes, we learn that the natives disappeared, leaving their small boats behind, and that several of Alexander's companions persuaded him to cross over to the island. His closest friend Phidias then declared his wish to go in Alexander's place, promising to send a boat back for Alexander if there should be no danger. He argued that if he, Phidias, perished, Alexander would find other friends, but if Alexander perished, it would be a misfortune for the world. Persuaded, Alexander let him cross over. Just after he had the boat suddenly submerged. Alexander and his men cried out as the boat disappeared and Phidias and his comrades met a miserable death. Very upset, Alexander searched for the natives but could not find them.

The passage of the huge sea creature is a kind of turtle, as the appellation *asphodelon* indicates, whereas in the latter of Alexander the nature of the beast is unclear. The bestiary presents the phenomenon as a recurrent danger of the sea, whereas the latter presents it as a story, that is, as a particular misfortune that befell a particular group of sailors on a particular occasion. Although the setting of the episode is richer than that of the sparse entry in *Physiologos*, it dwells mostly on the events leading up to the encounter with the sea creature, saying "the about the coast itself. No cooking fire is mentioned, and the transition from sand to boat occurs with no explanation, as though the reader should already know that the apparent island is really a great creature of the sea. Later treatments of the story are typically more elaborate than those of the two ancient texts. Frequently they describe the apparent island and, in general, exploit

the drama of the disembarked sailors cooking their meal, the sudden realization that the sand solved the rash pack-cooking and so on.

Larys recounts the fish's role in a sea food and a tale by the *Hydrographer* and ends with a hymn of the *Zoid 4* story. In the former, the *Hydrographer* says that once when he was on a boat he saw a fish upon which sand had accumulated, the grains were growing. He and the others, thinking it was an island, disembarked and cooked upon it. But when the back of the fish grew wet, the fish turned over, and they would have drowned had that ship not been nearby. The Persian hymn alludes briefly and somewhat obscurely to an invention of the hero Keresaspa, who at nighttime was cooking meat in a kettle atop of a winged monster. As the creature grew hot he reached forth from under the kettle, upsetting it, and Keresaspa fled in terror.¹² Scholars disagree whether the winged monster is a creature of the land or, as in all the other versions, of the sea. Among later literary treatments the best known are that in the *First Voyage*, "Sandoval the Sador in the *Thousand and One Nights* and that in the *Ninth of Saint Brendan*, or *Voyage of Saint Brendan*."

For a third group of ancient narratives concerning great fish, see "Man Swallowed by Fish."

¹² AT 1960B, *The Great Fish*; Reinbeck, 1862; Candler 1966; Schenck 1965; Avalon, type 1960B, EM 6.242.

The Great Vegetable

The teller describes the great size of a particular vegetable, problems caused by it, or the use. This is AT 1960D, *The Great Vegetable*.

In an Irish tale collected from Hugh Nolan in 1912, the narrator relates how John Bradshaw once had a field of potatoes. As he dug one day he found a potato of great width and depth, requiring much effort and digging to unearth. When finally John got it out of the ground, it started to roll, and he was too tired from digging to pursue it. Then he heard a bang. The potato had rolled onto the road and collided with a cart, knocking it over so that there were sacks of meal lying everywhere. A English narrator tells how Jack Liversal raised big parsnips. A man asked him if he would dig them up since the trucks were coming through the mac ways so that the potes could not get past. According to a Spanish tale, in a conversation between an Andalusian and a Catalan, the former said that on his land there was a huge octopus (big as an area of two square miles). Then the Catalan said that on his land they were constructing a cauldron so large that a hundred coppersmiths were working on it, and they did not hear the sound of one another's hammers. The Andalusian asked why they were making such a big cauldron. The reply: "To cook our cabbage in."¹³

As our reporter on great vegetables in antiquity, in his *The Stone*, does mention several kinds of obscurely large vegetables in fantastic contexts. The lineup before a battle between extraterrestrials included supporters called Air Dancers, *Aeromantes*, who swung giant radishes instead of spears, and if a man was killed his wound was maledonized. Beside them in battle were the Stalk, Mushrooms, *thousaphotes*, a folk so named because they used

whereas the ships in Lucian's narrative are unusual in their size, not in their material. Lucian is more interested in the material, for whereas the modern counterpart employs different images to convey the same idea, Lucian offers different material objects (seas, pumps, nets, and sails) to compare property with ships, however remote they are. In any event, the ships in question though in every case the fantastic ship is also of great size.

Lit. AT 1960J, *The Great Ship*. B 2.2.51b. Henry George Smith, trans., Loeb Classical Library, type 1960J. EM 6:246.

The Great Bird

A bird is so large that it takes several days to get to pass by, or the great size of the bird is implied by the great size of its nest.⁴⁰ One of its feathers can be used as the mast of a ship.⁴¹ This subtype is AT 1960J, *The Great Bird*.

In his *True Stories* Lucian describes a number of giant birds. When a storm wind once brought a ship to the coast, the first beings encountered were the Horse Vultures (*Hippogryphoi*), who arrested him and his companions. The Horse Vultures were men who rode large, three-phalanx vultures, using them as horses. You could judge the size of the birds from the fact that even if their feathers was longer and thicker than the mast of a large merchant ship. Among them also were the Vegetable Wreaths (*Phanerophanes*), who rode upon huge, snaggy birds that had plumage consisting of vegetation and had something resembling leaves of lettuce for wings; and the Horse Cranes (*Phaenicopteres*), who originated in the stars above Cappadocia and whose nature Lucian says he hesitates to describe, inasmuch as he did not have the opportunity to see them himself, though he heard some amazing things said about them.⁴² Lucian's reticence is, of course, absurd in the context of his other fantastic statements. We may suppose that if Lucian had been willing to describe them, he would have said that the Horse Cranes used giant cranes as horses.

In a later context Lucian reports that the ship was, and is, partly wrecked long in an aground on the enormous nest of a kingfisher. It was sixty stades in circumference, about seven and a half miles. The female kingfisher was on the nest sitting on her eggs, and she was only slightly smaller than the nest, which was built of large trees and sailed on the sea like a raft. It contained five hundred eggs, even larger than a Chian wine jar. The travelers cut open one of the eggs, finding a chick that was bigger than twenty vultures.⁴³ In this passage, as in some modern texts, the narrator conveys the great size of the bird by describing the enormity of its nest.

We hear also elsewhere of persons riding upon birds. In *Amoriphanes*, Lucian *tells* a woman desiring the company of a man plans to fly down from above Acropolis upon a sparrow.⁴⁴ Since sparrows are in reality small but common birds, the choice of bird is probably determined by the fact that *sparakos* "sparrow" is also slang for "phallos."⁴⁵ In the *Aesop Romance* the clever Aesop had hawks catch four eagles and rear them, teaching them a tune while to carry boys in the air, so that eventually the boys were able to mount the eagles and fly. What sets these eagles apart from other eagles, however, is not their size but their training.⁴⁶

Lit. AT 1960J, *The Great Bird*. Ashliman, type 1960J. EM 6:246–247.

The Great Piece of Food

...as concerning great cakes, bread, great cakes, and steers baked goods, and whole cakes, and grapes, etc. are classed as AT 1960K, *The Great Loaf of Bread, the Great Cake, etc.* I shall include also immense drinkables.

Lucian (166) also provides an ancient text. He and his companions sailed across the sea, drinking milk rather than of water. But there was a table of gold and tables of grapes, etc. The island discovered had the sea and which was twenty-five stadia in circumference, never more miles, was made of cheese and that the abundant sheep produced milk, so that the earth supplied their bread and the sea the vines supplied their drink. A temple on the island was consecrated to Calliope the Neretid, and the queen of the place was Tyro, daughter of Salmoneus.⁴⁵ Lucian chooses these characters from Greek mythology, since their names suggest the words "milk" (γάλα) and "cheese" (τύρος).

Lat. AT 1960K, *The Great Loaf of Bread, the Great Cake, etc.* EM 6.247

The Great Egg

Accounts of a great egg are found in descriptions of a great bird as well as in other connections. This is AT 1960L, *The Great Egg*.

As mentioned above, Lucian describes coming upon the nest of a giant kingfisher. The huge nest contained five incubated eggs, each one larger than a Chian pithos, or wine-jar.⁴⁶

Lat. AT 1960L, *The Great Egg* EM 6.247

The Great Insect

Mosquitos carry human beings in animals. A mosquito is so large that a man rides a lance from the back of one. Tall tales about insects and insectlike creatures are classified as AT 1960M, *The Great Insect*.

Herodotus reports that in a desert of India huge ants are found that are smaller than dogs but larger than foxes. A number of them, having been captured, are in the possession of the king of Persia. When the ants burrow into the ground, they throw up large amounts of sand mixed with gold, and Indians make expeditions into the desert with their camels to obtain this gold.⁴⁷ Giant ants are also mentioned by other authors. Thus giant ants and fleas as big as frogs are found in the *Straboniana* (167). And Lucian tells of giant ants that served to convey the horse Ants (*Ἰπποάνθραξ*) to whom were the cavalry of Phaethon, ruler of the sun. These winged ants were very large—one of them reached a length of two hundred feet—otherwise looked like Greek ants. Other warriors in the battle between the forces of the sun and of the moon described by Lucian include the Flea Archers (*Ψαλλομαχάι*) who rode on great fleas, each of which was the size of two elephants, giant spiders, each one much larger than the Cycadic Islands, and the Sky Mosquitoes (*Ἰππομύσες*) archers who rode on large mosquitoes.

At least one giant insect appears in an ancient comedy. In Aristophanes' *Peace* (*Εἰρήνη*) Terion, a giant dung beetle, upon whom he ascends to Zeus's house, in

the heavens. The creature is called a *gryps* (ἰγκυρ, *ingkur*) and is an immediate inspiration for Aristophanes' *gryps* (ἰγκυρ, *ingkur*) but is not identical, but the mythological *Berytos* (ἑρμῆς) who flew heavenward on his winged horse Pegasus, and in particular, Euripides' *drakōn* (δράκων, *drakon*) who is a comic writer parades more than one play. More distant associations may be the Aesopic fable of the dung beetle that flew up to Zeus, a fable featuring a giant insect, or perhaps even information from tales such as *the story of a princess* when a princess hears and identifies these could be as large as a calf.

Lat. AT 1960M, *The Great Insect*. Ashurban, type 1960M. LM 6.247

The Great Object

AT 1960Z *THE GREAT OBJECT* (The Great Object) is the best of a long list about great objects that are associated in the preceding subtypes. So in an English tale about a great wind, a giant for never named Lumma Botsome had a dog that one day was carried up and blown whirling wind, and was seen again.¹⁰

Many other exaggerations of size are found in classical sources. There are, for example, scattered descriptions, mostly whimsical, of huge body parts. The Greek poetic fragment attributed to Sappho mentions a dwarf man with immense feet wearing shoes fashioned by ten cobblers from the windades.¹¹ Among the enormous mentioned by Lucian is a community of men who sat led around on their backs, being at the same time sailors and ships, they used their large phalluses as masts, on which they had spread sails, and held the sheets in their hands.¹² Immense phalluses are found in Greek and Roman art, association with *trai-pus*, satyrs, and others. Some of them are virtual narratives. For example, an amusing fresco in the House of the Vetula Pompeii shows Priapus, or a man weighing his huge phallus with a scale.¹³ And Martial derides a certain man's nose, saying it is so huge that Atlas would be unwilling to bear it.¹⁴

Motifs in which familiar kinds of animals and objects possess enormous size are found in different genres of ancient literature and art. In written works, here is a title that distinguishes *ying* tales from many quasi-scientific statements about exotic lands other than that the former may be presented as plausible truths, whereas the latter are put forth as ethnographic realities, either because the travel reports are really collections of *ying* tales framed as descriptions of realities, or because the authors have uncritically accepted wondrous tales as true information and pass them on to their readers. Lee on significant web of *ying* tales, *The Stories*, as the author says, a product of a real-time ethnographies and travel reports. Some of the same motifs of enormity are found in mythology, but the atmosphere of myths and hero legends is quite different from those of tall tales.

There is not much correspondence between the ancient and the modern *ying* narratives with regard to patterns of action and particular motifs, or expressing a guess, of course, here are exceptions, such as the episode of the *trai-pus* and the device of expressing the magnitude of a great bird indirectly by describing the enormity of its nest. What the old and the new texts do have in common is the basic idea of the absurd exaggeration in size of certain familiar animals or objects such as birds and ships, which is conveyed sometimes simply by stating

less such as an is and of (active fita, is twenty-five stades in circumference) or by a simple antithetical comparison with an ordinary referent such as giant ants that are smaller than dogs and bigger than trees, or birds' eggs that are bigger than Chinese warriors, or most enjoyably, or a more complex image or incident such as fish so heavy that it requires even to drag them from the water or trees that are too high to reach at arm's length. The modern texts taken as a class or taken separately display a mixture of traditional themes and unique expressions.

1. *Enki and Ninurta*, *Journal of Assyriology* 1900, 100; Ashurban, type 1900Z, [A] 6.748.

1. Henningsen 1963:203.
2. Henningsen 1962:199.
3. See further Hansen 1996b.
4. See AI 700, *Iron Throne*, and AI 1960C, *The Great Catch of Fish*.
5. Grimm 117.
6. EM 6.241.
7. 3.113.
8. Klesius FGH 688 F 40r, Henry 1947:57-83, and Aelian NA 5.3. The literary history of Klesius's worm is traced by Kitchell 1963:352-356.
9. How and Weiss 1292.
10. Apollonius, *Periplus* 103. For discussion of its characters see Fentress 1996.
11. Papyrus 7.145, A.
12. Atanas ev 1975:54-55.
13. Musick, *Journal of Near Eastern Studies* 1959:105. Musick collected the tale in 1959 from a male raconteur, whose grandmother had told him the tale in Hungarian.
14. NH 9.24.
15. NH 32.4.10.
16. NH 9.17.44.
17. Cf. 9-12.
18. *True Stories* 1.1-53.
19. *True Stories* 1-5. See further Moore 1996:198-200.
20. *Baba Batlira* 77b, cited by Ben-Amos 1976:26.
21. Runeberg 1902, Coulter 1926, Mohf [1761], *Wilde thought to be a novel*.
22. *Prose*, 1.1-53. The worm tale is not strictly a story since it is related as if it were a recurrent phenomenon.
23. *Prose*, 1.1-53. The author's wife, 1738, mentions giant fishes and crabs.
24. *Baba Batlira* 77b. See Runeberg 1902:35b; Coulter 1926:34-35.
25. *Yonua* 9.10-11. See Runeberg 1902:361-362, Coulter 1926:35-36.
26. Runeberg 1902:388-389.
27. Brendan, Runeberg 1902:349-351; Coulter 1926:37. Brendan, Runeberg 1902:352; Coulter 1926:44-47.
28. Glasie 1985:104-105, no. 36.
29. Briggs (1970) A2.104.
30. Ramke 1972:81-82, no. 1.4.
31. *True Stories* 1.1b.
32. 2.37-38.
33. 2.32, 3.21, 2.37.
34. EM 6.24b.
35. No. 22. See further a Danish narrative collected in 1894 from Maren Mathiasdatter. She is claimed that her mother had told her the story's origin: that the king, with his court, remained in a room 34, at the bottom under a single bed, for 34, 22, 110.
36. EM 6.24b.
37. Henningsen 1965:199.
38. *True Stories* 1.40-42.
39. 2.37-38.
40. EM 6.24^a.
41. Bockler 1964:115.
42. *True Stories* 1.11.

- 43 113
- 44 240
- 45 As 723-25 make us see that the end of the world is long as it is long
Aphrodite takes a great dose of their seed so that she may have children like them.
women and save rid upon males who do as women do and are not like them,
a penis (Dover 1976 133)
- 46 Henderson 1975 124
- 47 Vita Aesopi III, 110
- 48 True Stories 23
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Groom Teaches His Horse to Live without Food

In this little tale a foolish man transforms his horse to give an enemy no head at all.

An English tale relates how a man was training his horse to live on straw per day when it suddenly died. According to a tale from Austria, people in Timokan, Upper Austria, wanted to get a certain whole horse out of the habit of eating. So each day, they cut down its feed by a fraction. One day, when it had almost gotten out of the habit of eating, the people got a goat and a handful of hay so that it could not be said that the horse died of hunger. This is AT 1682. *The Groom Teaches His Horse to Live without Food*

A Greek lake

The witicism is found in *the Iliad*, a Greek epic poem dating from around the 8th century of our era. In this text, a man wanting to train his dog not to eat stopped giving it any food. When the animal died from starvation the man said: "What a loss! Just when I had learned not to eat, I died!"

The trainer in the present fable is foolish because of poor reasoning rather than for example the experience of the world. He thinks that since one can train donkeys or horses to do many things with good results, one can train them to do all things with good results, including not to eat. Similarly, he reasons that if a little dieting is beneficial, a lot of dieting must be even better. He is precisely the kind of fool who is all the more foolish for thinking he is clever. For his unwitting folly is that when the animal dies of starvation, he fails to see the illogic of his strategy and instead demands the loss of an animal whose training he has just completed. Faintly reminiscent of the present fable is a humorous one

mark quickly to be taken from a talent. The silly man, just when he began to be a man of substance, died."¹

The prototypical foolish and many other cases in the collection is a *scholasticus*, but it is not a school professor, but in *Philosophus* the word signifies little more than "amateur," perhaps having developed from an intermediate sense of "learned fool."

1. *AT 1007* = *Arabian Nights* *Les Histoires d'Ale et d'Alcinous* (Paris: Le Livre de Poésie, 1931) 197; Ashaman, type 1682; Marzolph 1987:198–199.

1. Clausen 1988:2.

2. Ranke 1972:44, no. 41.

3. *Arabian Nights* (London: Penguin Classics, 1955) 197. Identical versions, one told of a donkey and the other of a horse.

4. *De Gen* 2.67–274: "Homo fatuus/Postquam rem habere coepit est emortuus."

5. Cf. Thierfelder 1968:17–18.

Hatch-Penny ☞ Pases' Penny

Hatch penny, a magic coin that always returns to its original owner, figures in a number of more or less similar tales. The original owner may acquire the coin as a supernaturalish coin, and it may bring bad luck to anyone who acquires it wrongfully, but in any case the coin always returns to the possession of its owner.¹

This story is AT 745, *Hatch Penny*.

In an Arabic legend recorded in the seventeenth century, an early ruler of Egypt named Fungo made a *dinam*, a kind of coin, out of certain marvelous things. This coin always brought its owner the advantage in buying and weighing, and it was passed down from one generation to the next. A special property of the *dinam* was that whenever one bought something, paying for it with the coin, and said the words, "O *dinam*, remember the old agreement you made," he would find the coin in its usual place upon his return home, and the seller would find in its place only a leaf.²

The great tradition tells how to acquire a hatch penny. In the ones I have seen, a person must perform a particular ritual outside the church in order to acquire the coin, usually from the devil. According to a nineteenth-century Danish informant, for example, you must put a cat in a sack on Christmas morning and walk around the church three times before sunrise, whistling through the keyhole each time you pass. Then a fellow will come and ask what you want. You must tell him that you want a dollar, and he will accept. You must take care to tie the sack with many knots in order to get away safely, before he manages to open the bag, or things will go wrong. With that dollar you can purchase all you want, and you will have it back again before the evening. The aspirant whistles the keyhole of the church door because the keyhole was commonly regarded as a place of communication with the devil, in this case to summon him.³

A later Danish informant says that you must go to the church and take a piece of lead from the church windows. You read something over it and then

lay it in your coin-purse. A test that you can give out of a penny a hundred times a day and it will return. It is called a hatch penny, as . . . and for . . . in Hassers had such a one. I saw him use it three times in a year, and he stood and shook his coin-purse and had no other money in it."¹⁹

Other objects can show the hatch penny's property of returning to its owner. A Hungarian folktale recounts how a countryman, once accused of stealing from a man in a saloon, in exchange for a mere quart of cup of brandy. He gradually perceived that there was some magic in the whip, for once he possessed it, his previously sluggish horses became very high spirited. He sold it several times for more than he had paid for it, but then he found it hanging in its place on its hook when he returned home. After he was sold of the whip, and when he sold it for the same modest amount of brandy as he had paid for it.

Pases' Penny

The Creeks had a proverbial expression "Pases penny" (to Hutterian Jewry, literally "Pases' half-eagle") which the ancient commentators explain as referring to a certain Pases, who exercised a certain magic. By the use of his spells he could make a layman, near a gather with servants appear and disappear again. In particular, he had a talisman, which always returned to him. The sources say something about the making of his magic, but unfortunately the texts are unsorted at this point. He also had a hat, made by (or for) him from a . . . which he gave to soldiers, and which he wished to buy something, and it was found again in his person whenever he wanted.

A Roman Hatch-Penny?

The idea may also have been familiar to the Romans as well, for in a satire on wives Juvenal mentions magic coins that are like hatch pennies, although it is unclear whether the magic coins return to their owner or multiply for themselves. Illustrating his proposition that women, in addition to being poor managers of money, are given to extravagance, the satirist remarks that they spend their funds thoughtlessly, as though the coin would never return to their empty coffer, and the pile from which it is taken would draw its bottom. Juvenal's magically inexhaustible money box is doubtless an allusion to Roman folk belief and possibly also to a well-known story in which such a money box served as a motif. Inexhaustible purses are found in modern folk belief.²⁰

Mestra the Shape-Changer

In Greek mythology Erysichthon has a magic daughter who behaves rather like a hatch penny. Erysichthon incurred the anger of Demeter when he cut down a grove sacred to her, and as a result she caused him to feel an insatiable hunger. He had a daughter Mestra, who being a magic, had the power to metamorphose into any kind of animal. To support his appetite for food Erysichthon sold her daily, and she changed form again and returned to her father. According to the version of the story recounted by Ovid, Erysichthon

poorly heard word for a different word of similar sound, or when the answer they give is unrelated to the question posed.²

International narratives about hearing-impaired persons are found in several classes: those in which all the characters are hearing-impaired and those in which bring together a hearing person and a hearing-impaired person. In both kinds of story the principal focus is that the deaf person gives a reply that does not match the question he has been asked, a reply that is amusing because of its inappropriateness or non-acceptableness. The texts do not always distinguish sharply between characters who are entirely deaf and characters who are hard of hearing, so that my own terminology is also approximate. Some tales can be told of characters who are not hearing-impaired but behave somewhat as if they were. For example, persons who do not understand a particular language. This entry discusses five different types whose humor has to do with to hearing impairment.

1. *Search for the Lost Animal*

In this tale, in which all the characters are hearing-impaired, a deaf man A, in search of a stray animal, approaches another deaf man B, who is engaged in his own activity. A asks B about the animal, but B does not understand him. When B makes gestures with his hand for some other purpose, A believes that he is pointing out the location of the animal. A goes there by chance, actually finds them, retains it, B, and offers him as a reward for his help one of the animals, which sometimes is, significantly, injured in some way. B not understanding what A says, thinks that A is demanding something of him, e.g., compensation for harm done to the animal, and defends himself. After arguing a while they refer the matter to a judge C. Because of his own deafness C entirely misunderstands what the two men say, so that the judgment he gives (the content of which varies considerably) has no connection with the cases before him.

This tale, classified as AT 1698A, *Search for the Lost Animal*, is known in a tradition from Europe to India. Texts are also found in which more characters appear, drawing out the tale, but which for the tale features three persons or more. It regularly begins with the encounter of the five deaf men and ends with the inappropriate settlement decreed by the deaf judge.³

Thus, in a modern Greek tale featuring five characters, a deaf man whose had lost his sheep asked a deaf farmer if he had seen them. The latter replied: "God bless you," and urged each his own with his good, which the first man took as a sign that he should look in that direction. When he actually found his sheep there, he selected the fattest one, brought it to the farmer as a reward. The farmer replied: "I have no sheep. Why do you want payment for the use of pasture?" They argued and decided to go to court. On the way they met a third man, who was riding a mule. They brought their argument to him, but the third man, who also was deaf, replied: "You want to buy the mule? It belongs to another man." The three men now met a deaf woman, to whom they brought their request, but she answered: "My daughter-in-law has sent you to reward me to her, but I'll never do it." At that, now regained the Turkish judge, who also was deaf. As the woman listened and raised her hand, the

son in protest the judge said: "What! Is the new moon? Bring me the lamb so that I can sacrifice *Baran*!" So he took the lamb and the other tour departed."

An Epigram by Nikarchos

Although *Symposium*, *Book 1, Last 3* cannot be found in its entirety in ancient literature, a supposition of the poet Nikarchos seems to imply an acquaintance with it or at least a very much like it.¹ Nikarchos was an epigrammatist of the first century A.D. Many of these brief poems are preserved in the Greek Anthology. Here is a prose rendering of the poem.

A hard of hearing man went to court with another hard of hearing man and the judge was deafer than the two of them.
 One complained the other would not buy meat as rent, and the other said the first man had mised during the night.
 Looking at them the judge said "Why are you quarreling?
 She's your mother. Both of you must take care of her."

A composer of verse epigrams cannot recount a tale like such as *Search for the Last Aradine* from beginning to end. If he deems it suitable for epigrammatic treatment, he must, rather, capture some aspect of it, something comic or striking that can stand by itself. Each of Nikarchos's three couplets makes one point. The first summarizes the situation, the second lists the unrelated complaints of the two disputants, and the third gives the irrelevant decree of the judge. The poem catches the absurdity of two hearing-impaired litigants in court, each of whom raises a different issue, presumably in the belief that the other man is defending himself against it rather than, as the case actually is, making an unrelated charge of a sown, a id of the deaf judge whose tervent and confident verdict has nothing to do with either charge. If Nikarchos was inspired by a form of the international tale, he has reduced the narrative to its final comic episode.

1. *AI* 183-184, *How to Tell a Good Story*, Anne Gillis de Weirich 1964, 692-704.

2. Misunderstood Words

This tale belongs to the second class of narrative about hearing-impaired persons: those that portray a conversation between a hearing person and a hard-of-hearing person. In this tale a person of normal hearing speaks with a person who, because of a hearing impairment or other reason, consistently misunderstands the key words that the hearing person tries to impart. *AI* 208-210, *Alas, It Is Not Words That Do Come Results*, refers not so much to a particular sequence of action as to a particular situation.

An example is found in a collection published in 1670, the *Fasciculus Fac-tat in Ne-essitatione*. An aristocratic man who had to go on a journey sent his wife ahead in a carriage. In the woods he encountered a peasant and asked him if he had seen a carriage with a woman's compartment (*Femine Camera*) go past

No. I haven't seen my carpenters." *He is not in possession of the present.* As the conversation proceeded, the trader said to the peasant: "You are a nice middle-aged" which the peasant understood as "big" (referring to size). "Yes, but not my brother is even bigger," and so on. In a Danish one (see published in 1885) a man went to a house and asked "am I in way of a nice of hearing?" (the *far* for his pipe). "We don't have a bell here," she replied, "though there's one at the parsonage." "I asked for the bell," the man repeated. "Yes, it's too bad that it's so far from here and the road is poor," was the answer. "Are you crazy or not?" he asked. "If you think I'm well, I'll dressed you should see me in my Sunday clothes," etc.⁸

In these dialogues a passer-by A makes an inquiry of a local person B. Every time A speaks, B mistakes an important word in his speech for a similar word of different significance and so misinterprets the speaker's intent. The exasperated passer-by eventually departs. There is little or no similarity in the content of the conversation from one narrative to the other since the puns and other misunderstandings are dependent upon the particular language in which the story is related.

Nikarchos Again

Another epigram by Nikarchos concerning hearing impairment has come down to us. In this one the poet compares to an acquaintance about an old slave woman who is hard of hearing. He urges Chresmos to send the woman away, since she causes the poet so many problems. He may tell her to bring some cheeses (*tyrantes*); she comes with whey (*tyrmos*). Yesterday the speaker complains, he had a headache and asked her for a teapot (*tyrion*), but she brought him a frying pan (*tyrion*). If he asks for a case (*tyrion*), she brings him a beam of wood (*tyrion*). If he says, "Bring me some greens," (*tyrion*), she rushes back with a chamber pot (*tyrion*). If he asks for vinegar (*tyrion*), she brings a bow (*tyrion*). If a bow, then vinegar. Whatever he says, she never gets it right. The old woman is turning him into a herald.⁹

As in the modern texts, the epigram portrays the conversation of a hearing person and a person who is (or behaves as if) hearing-impaired, except that in the epigram the portrayal takes the nontraditional format of a report by the narrator to an addressee. Of the six elegiac couplets, the first introduces the situation, the next four comically illustrate instances of miscommunication between the poet and the old woman, and the concluding verses express the speaker's exasperation. The modern texts show a somewhat more complex and orderly progress on in the dialogue, one topic leading logically to the next, whereas the ancient poem has an additive structure, one topic proceeding to the next in a more or less random order. In the Greek poem, as also in the German text (and perhaps in the Danish tale), the hearing person (poet/artist/etc.) belongs to a refined set, whereas the hearing-impaired older (slave/woman/peasant) is a member of a lower stratum of society.

⁸ *FAI* 1699C. Also in *Das deutsche Volksliedbuch*, ed. by A. Giese, 1914: 46–47, 76–77; Weinreich 1954: 704–718.

3 *The Deaf Man and the Proud Nobleman*

Another tale involving a conversation of a hearing man and a person who is hard of hearing takes a less kindly view of the arrogant aristocrat. A nobleman who is taking a walk with his hands decides to amuse them by engaging in conversation a man whom they encounter. He asks the man several leading questions that are intended to mock him, and, as he presumes, expects, the second man, being hard of hearing, misses the mockery. But the latter's innocent replies eventually have the effect of mocking the mocker. In the end the nobleman says, "I wish you many thousands of galleys and ropes around your neck," to which the man, hearing the nobleman has wished him a good evening, replies, "But I wish you twice as many," and goes his way.

This tale is AT 1698E, *The Deaf Man and the Proud Nobleman*.

Theophrastus's Inattentive Man

A possible reminiscence of the final exchange in this tale is found in an equally well-known source: Theophrastus's *Characters*, a work in which the philosopher defines and describes a number of character types. In its fourteenth chapter he takes up a *stusaios*, literally "inseparable," which he defines as "mental slowness to speech and action." The *astusaios*, Theophrastus says, is the sort of man who will do a problem in arithmetic, write down the answer, and then ask the person next to him what the answers are. Or the sort of person who, when he is a defendant in an action and the court date is imminent, will forget it and take no excuse into the courtroom. To judge from these and other examples of behavior that Theophrastus lists as typical for this type of character, the *astusaios* does not, as is appropriate on the present occasion but behaves distractingly, as though his mind were elsewhere. Theophrastus gives the following exchange as typical of the *astusaios*: "If someone asks him, 'How many corpses do you think have been carried out through the Sacred Gate?' he replies, 'I wish you and I twice so many.'" Theophrastus's inattentive man seems to think the conversation is about money or goods or children, and gives an answer that would be appropriate to that topic. Some of the instances of behavior that Theophrastus attributes to his different types are paralleled in anecdotes, jokes, and fables, and he must have taken some of his examples from humorous tales that circulated orally in his day and whose subjects were general types such as misers, cowards, fools, and the like. The exemplary conversation of the *astusaios* and his interlocutor resembles the final exchange in *The Deaf Man and the Proud Nobleman*, where the mocking nobleman wishes the hearing-impaired man a thousand galleys (or the like), and the other man only just hearing him, wishes the first man twice as many. Although the exchange in Theophrastus does not feature an insult, it may have been from a tale such as *The Deaf Man and the Proud Nobleman* that the philosopher borrowed the idea of the exchange, adapting it to his own purposes.

Similar gaffes are found elsewhere in ancient literature. In Apuleius's *Metamorphoses*, a certain Theuphron was hired to spend a night with a cadaver in order to guard it against witches. In the morning the mistress of the house, after examining the corpse and finding it unharmed, paid Theuphron hand-

somebody for his services and thanked him saying that she would thereafter regard him as a member of the household. Exasperated by the good deeds in his hand, The yponon replied: "On the contrary, my dear master, I am one of your servants and feel free to call upon my services as often as you have need." The moment he uttered these amiable words the wretched household set upon him angrily and threw him out of the house.³ And a joke in a Greek *scholion* tells how a numskull at a wedding celebration expresses a wish that "all these congratulations of yours be happy ones," a sentiment that is quite reasonable, such as a birthday, which one hopes will be celebrated repeatedly, but not in a wedding celebration.⁴

LT AT 1096f: *The Clot Man and the Proud Nobleman*. Aarne 243a. BPS 34. Trudgill 1958:152.

4. "Good Day"—"A Woodchopper"

In another tale involving a conversation between a local woman and a man who is hard of hearing. A local traveler (official, neighbor, etc.) and his local. Usually neither is acquainted with the other, so that the traveler is unaware that the local man is hard of hearing. The local is occupied in some activity, commonly the carving of an axe haft. Seeing a man approaching, he hears to himself four or so questions that he expects are going to ask and the answers that he himself will give. For example: "First he will ask what I am making to which I'll say it's an axe haft. Then he'll want to rent my coat to cross the river, and I'll say it's broken. Then he'll ask to borrow a horse, but I'll explain she's indisposed. Since he cannot secure transportation from me, he'll ask how to continue his journey, and I'll point out the way between the two trees." The traveler arrives and greets the local: "Good day," to which the man replies (for example): "An axe haft." The stranger continues: "Where's your wife?" The local replies: "Broken." The traveler: "I've heard your daughter?" The local: "She's astaked." The traveler, now angry: "You ought to be hanged!" to which the local answers: "O'er there between the two trees."

This narrative is AT 1098f: *Good Day—A Woodchopper*, a European tale that is especially popular in Scandinavian.⁵ It is one of several narratives in which a deaf man can truly please out a conversation in advance.

A Norwegian text tells of a deaf ferryman who was expecting a visit from an official from a nearby town and was considering what the official would ask about and what he himself would say. He decided to occupy himself with an activity, namely, carving an axe haft, so that the man would ask what it was going to be, and he could say: "An axe haft." Then the official would ask how long it was going to be, and he would reply: "Up to this twig." Then the man would ask where the ferry was, and the ferryman would say: "I've got to take her. She's lying down on the beach with cracks in both ends." Then the man would ask: "Where is your graveyard?" and he would say: "So close to the stall about to fall." Then the official would ask: "Where are your herds and summer cowhouse?" and he would say: "Not far away. When you get to the top of the hill, you're almost there." When the official arrived, he said: "Good day." A

...she has a pair of feet rivaled by few," said the official. "How far is it to the inn?" Up to his waist, the official pointed, a little way up the material he was carving. Then he shook his head and asked, "Where is your wife?" The traveler answered, "I got caught over here lying on the beach with cracks in my head." "Where is your daughter?" "She is in the stall, ready to sail." The official was caught he had done pretty well for himself, but the official said, "Oh, go to the devil!" "Yes, it is not far away. When you get to the top of the hill you're almost there."¹⁷

A Scene in Heliodorus

According to the third or fourth-century AD author the novelist Heliodorus describes how a certain Kaasiris disembarked at the island of Zosynthos and set out to look for lodging among the local inhabitants. Presently he approached an old fisherman who was sitting at the door of his house and mending his net:

"Greetings, sir, can you tell me where one might find lodging?" he asked. "Near the landing," he replied. "I got caught on a sunken rock yesterday and was torn."

"This is not what I asked you," said Kaasiris. "What did you be so kind as to mean, neighbor?—I could take us in or, if you could, lead me to someone else who might do so?"

"I didn't want to deal with them people," he said. "No, hope I never get so old that I'd make such a mistake. It's the fault of the young boys, who don't know what they're doing yet, dropping their nets where they shouldn't."

Finally Kaasiris perceived that the fisherman was hard of hearing. So he ceased his greeting and inquiry to the old man, who then invited Kaasiris and his party to lodge with him.¹⁸

In this passage, as in the craft tale (1), a traveler comes upon a local man (2) who is engaged to some old navy craft, carrying a hat, mending a net. (3) The traveler greets him and asks for his help. The local man, who (4) is hard of hearing and (5) mistakenly assumes that the stranger is inquiring about his present activity, (6) explains instead what he is doing. (7) The confused traveler persists in his inquiry, and (8) the local man gives another answer that is irrelevant to the question that was asked. Fact/tale and fiction now diverge: for in the oral tale the traveler keeps making fruitless attempts at communication and then angrily departs, whereas in the novel the traveler now realizes that the fisherman is hearing-impaired and deals with him appropriately and successfully. Underlying the passage in Heliodorus is probably an early form of the present tale type that the author has adapted to his own purposes.

The oral narrator of this folk tale expounds the misunderstandings for comic effect in several ways: by drawing the conversation out by arranging most of the questions and answers in such a way that the deaf man's rehearsed utterances can be understood comically as a most appropriate responses to the traveler's queries; and by having it end in exasperation, abuse, and a final unintentionally funny remark. In contrast, Heliodorus fashions a scene that is more realistic, more creative, and only gently humorous. Since the novelist presents the

episode from the point of view of the traveler rather than that of the rock. It does not say whether the traveler works with his hands to hold up the rock or simply improves, and indeed the reader does not know in advance that the old man is hard of hearing.

18. AT 1908, and 1909. Cf. Wehrhaggen, Aarne 1914: 60; Wehrhaggen, Wehrhaggen 1954: 718-721.

1. Aarne 1914: 3.

2. Aarne 1914: 80.

3. Aarne 1914: 80-81.

4. Aarne 1914: 16-23.

5. Wehrhaggen, Wehrhaggen 1954: 718-721; Aarne 1914: 16-23; Wehrhaggen 1954: 718-721; Wehrhaggen, Wehrhaggen 1954: 718-721.

6. AP 11: 251.

7. Aarne 1914: 40-41.

8. Aarne 1914: 76.

9. AP 11: 74.

10. Aarne 1914: 39-40.

11. Trenkner 1958: 149-154.

12. Met 2: 26. See Trenkner 1958: 152.

13. Wehrhaggen, Wehrhaggen 1954: 718-721; Aarne 1914: 16-23; Wehrhaggen, Wehrhaggen 1954: 718-721; Wehrhaggen, Wehrhaggen 1954: 718-721.

14. Aarne 1914: 51-60.

15. Asbjørnsen and Moe (1965: 232-334, "God dag, mann!"—"Gjeskaff").

16. *Arthurology* 5: 18.

17. Cf. Wehrhaggen 1954: 720.

Holding Up the Rock → Holding Up the Sky

At the approach of an older character a trickster positions his shoulder under a large rock, wall, tree, etc., and pretends to be holding it up. When he induces the second character to take his place, the trickster tells the other character that the ceiling (rock) is about to fall, and he induces the second character to hold it up. Often the trickster promises to go after a prop or tool. In a few cases he departs, taking advantage of the dupe's inactivity in order to eat the dupe's food cake. In some goods, it takes his escape. The dupe remains behind holding up the rock for hours (days, indefinitely).

This little tale of trickery, told by humans or more frequently by animals, is AT 1930 *Holding Up the Rock*. Although it is found in Europe, it is especially popular in Africa and the Americas. It is sometimes told as a independent tale, but more usually it is one of a series of short episodes recounted of a trickster and a dupe.

A tale collected in 1908 from a Mexican American woman in Texas features one trick after another played by a rabbit on a coyote. At one point in the cycle, the coyote is grieved at having been duped by the rabbit, caught up with him and was about to capture him. Then the rabbit said that he was holding up a big rock, and that people were going to bring him a big meal there. The coyote said that he did not believe the rabbit, since he was a big

at. But the rabbit insisted he was telling the truth, saying that the coyote should take his place and he would see. So the coyote took the rabbit's place while waiting for food, and the coyote asked the fox to help him hold up the rock. The fox asked who left the coyote there, and when the coyote said the rabbit did, the fox said that the coyote was there and should stay there, after which he himself ran off. In this text the logical connection between holding up a rock and being served dinner, presumably as a reward for carrying out a rather tricky task, is not the task of holding up the rock is not presented as benefiting a man who might wish to repay the helper by bringing him dinner. But precisely the same situation can also be found in other texts.¹

In another example to be collected in the United States in 1916-17 from Portuguese Negro immigrants from the Cape Verde Islands, the dupe and the deceiver are respectively the animal companions Lob ("wolf") and Subrinh ("newspaper")—also called Pedr. A male narrator relates how Uncle Lob and Newspaper Pedr were taking food to a cave, put it in a pot, and started cooking it. When the food was nearly ready, Pedr threw a little stone at the roof of the cave, and as it fell down he said that the roof of the cave was coming down and that Uncle Lob should stand up and hold it up. Uncle Lob did so, and Pedr took the pot to the cave's mouth and departed. Uncle Lob held the roof for three days before jumping aside and spitting open his head. He was so angry at Pedr he wanted to kill him. Or, in a variant ending, the narrator comments that he went by the cave yesterday and saw Uncle Lob still holding it up.

In these animal tests the interest turns on food. In the former tale, the rabbit and the coyote are in a relationship of prey and predator. The prey induces the predator to hold up the rock by promising that he will receive food, and the result is that the predator is caught both of his original prey and of the promised substitute. In the latter tale, Pedr dupes his dul-witted companion in order to save also for himself some food, or—since the principal characters are animals—prey, for himself.

In many texts the trickster claims that the world will fall if he does not continue to hold up the rock or tree or the like that is supporting it. Thus, in a Hichiti Indian text collected in Oklahoma and published in 1929, a man saw Rabbit eating peas from his garden and chased after him. When Rabbit saw him he knelt beside a tree, pretending to brace himself against it. The man threatened to kill Rabbit, but Rabbit said that if the man killed him, both would die, for this tree was bracing up the earth and was going to fall down if it did. Then the earth/sky and everything else would be destroyed. Rabbit said he had already dispatched others to help him brace the tree. When the man looked, it did appear that the tree was touching the sky and was about to fall. So he ran off, after which Rabbit also ran off.²

In the Puerto Rican tale related by Pedro de Urdema, he is promised to kill Juan de Astute, who placed a large stone on his head, and when they met he explained that he was tired but that if he let the stone fall, the world would come to an end. Pedro offered to keep the world from coming to an end in exchange for twenty pesetas. So Juan told Pedro to hold the stone and not let it fall, while he himself went to look for tax money. Pedro took the stone, but Juan did not

come back. When Pedro became very tired, he took a day's rest, and the world did not come to mind. He went to sleep, and when he awoke, he was

The Eleventh Labor of Herakles

According to the mythographer Apollonios Rhodios, Eurystheus assigned Herakles as his Eleventh Labor the task of bringing golden apples from the Hesperides. These apples, which Earth had given to Zeus upon his marriage to Hera, were 'on Atlas' arm, the Hesperides being a dwarfing race by a certain dragon, and by the Hesperides. On this, if Herakles slew the dragon, he freed Prometheus, and freed him from his bondage. Reaching the river, Prometheus acted as Herakles' adviser in his quest, instructing him to go after the apples himself, and instead to request Atlas of the support of the sky, and send him after the apples. Herakles reached the Hesperians, and asked. When, however, Atlas got three apples from the Hesperides and came back to Herakles, he informed Herakles that he did not wish to hold up the sky any more, and made Herakles himself sit in a seat, so that he himself could convey the apples to Eurystheus. On the advice of Prometheus, Herakles promised to do so, but asked Atlas to take back the sky, so that Herakles should place a pad on his shoulder. So Atlas put the apples on the ground and took the sky on him, but Herakles then departed with the apples and gave them to Eurystheus. Presently they were returned, since it was improper for the apples to be anywhere else.¹ The legend of the duping of Atlas is really just one of two solutions to this task, the other according to a different story Herakles simply killed the dragon and picked up apples from the tree himself.

The parallels between the Herakles legend and the modern international tradition can be summed up as follows: (1) The trickster is cunning and clever in pretense—the support of a great weight (2) which he takes the duped and just long enough for him to perform a certain chore; (3) The end result dupes leaves the trickster of the garden, after which the trickster takes the duped's goods and (4) departs while the duped remains silent for a long time holding up the real or supposed burden.

In ancient Greek tradition, the *Holding Up the Rock* appears to have been incorporated into a comic legend featuring two strongmen, and from the hero Herakles and the god Atlas. On the other hand, Karl Klocke thinks to propose that this narrative situation has been invented more than once by oral narrators.² Of course, it is impossible to prove and so we either pass it over or find that matter the more remote possibility that the ancient legend has given rise to the international folktale. But the close parallel between the ancient and the with respect to their basic action, in addition to their agreements in small details—the trickster's alleged burden after being the sky or world, the trickster's having designs upon the duped's food—strongly suggests that we are dealing with genetically related versions rather than independent, coincidental stories. And the ancient legend's peculiar complexity—Atlas supports the sky, then Herakles, and then Atlas again, with Prometheus acting as Herakles' adviser—and obscurity, why does Herakles only send Atlas after the apples? make it an unlikely mode and source for the international tale. It is easier to agree

that the simpler narrative motif has been integrated into an established mythological system.

When the present story was attributed to Herakles and Atlas, it was necessarily concerned with a single, clearly structured, twofold motif. The depiction had to be a simple one, even on the level that Atlas, not Herakles, was the bearer of the sky, even if that Atlas' bearer' formed from *Atla* 'carry, bear' said as much. And that Atlas already *carried* the sky. At the same time, Atlas had to become the sky-bearer (Zeus had released the sky from Prometheus' imprisonment and would have both to begin with and to end with Atlas' task). Herakles' Moreover, the basic trait of both Atlas and Herakles, as constructed characters, was strength, so that Herakles was coupled with the trickster Prometheus, presumably in order to be supplied temporarily with cunningness. Finally, since it took so long to ascend to the nonscientific cosmological level, the sky was imagined of as being something heavy and solid that had to be supported, rather than a roof over the earth, the Greek mythological sky corresponding to the Greek notion of wind or sky that the trickster in the folk tale carries by itself hanging up. The significant difference between the ancient and many modern versions of the tale in this respect is not in the kind of burden the trickster carries up, since many modern texts also speak of his holding up the world, but in the fact that the trickster does so not as a cure, but rather as only pretending to do so.

But from this status, page 109, derive Herakles's puzzling 'Why must he take the sky from Atlas and send him over the apples?' 'Why should the hero not stay at the apples instead?' Perhaps it is because Apollodoros imagines that the apples are growing upon Atlas, whom he conceives of both as a mountain and as a trickster, or perhaps because it is natural for Atlas, represented by certain mythographers as father of the Hesperides, to fetch the fruit from his own daughters, who are described sometimes as guardians of the apples. But probably the most important reason strikes backstage, having to do with the mechanics of the story. The narrator's problem is to get Herakles, who has to assume the role of trickster, into proper position for the action of *Halt, Atlas!* He is acting the entire scene in position is also the backstage function of Atlas' simultaneous event that he does not care after all to take the sky back himself, and will deliver the goods as Eurythios in person, although at least in this case, even if that was ever enough to save the job of supporting the sky is not a voluntary one, nor an honor but a punishment inflicted on Atlas by Zeus. One could suppose, then, whimsically, that Atlas might even occasion a reflection on his thing and man, one is task, but, in any case, we need not imagine that he is a victim, crying. When he is suddenly and unexpectedly free of his burden, he supports the sky simply comes to him, so that he now need not resume it at least not immediately.

The result of these exchanges is that the two principal characters are now in the right position for the story of *Halt, Atlas! Back!* Acting upon the advice of his trickster, Herakles deceives Atlas into taking the sky upon his own shoulders. Herakles also promises that he will take the burden back as soon as he has paid a price to his swallower, corresponding to the false promise made by the trickster in many modern texts, most commonly the avowal that he will return with a prop for the rock. The same affected consciousness as that shown by Herakles, who lets Atlas hold the sky briefly while he gets a price for himself, is found in the trickster's behavior. In the case of Astor, as Pedro de Urdemaris

A more recent popular subject is *AT 974 The Heroic and Romantic Catalogue* (found in the medieval or romantic tales). It is found as a legend as well as a collection of legends, with its index of migratory legends as *ML 8005*.

In the earliest type, a man leaves his wife shortly after their marriage to make a journey, and so to find the travel (to go to war, to make a pilgrim-ge, etc.). Sometimes he instructs his wife to wait a certain number of years for his return, after which she is free to remarry, or he says that he will return at such and such a time, or he simply goes. He is absent at war, in prison, etc. for a long time – usually seven or nine years. Finally, his wife decides to choose a new husband because the stated period of time has passed, because she is being urged to do so (by her kinsmen, by her suitor, etc.), because she has received a false report of her husband's death, or because she is unfaithful. The hero is mindful that the period of time that he has asked his wife to wait is nearly up, or he unexpectedly learns of his wife's imminent wedding. If the wedding is several days away, he manages on his own to return home before the event, if it is too late, he returns with wondrous speed (a supernatural helper magically transports him home, or he nags as he sleeps, or his horse travels many miles without sleep). Or he just happens to return at this critical time. Back home, he is unrecognizable because of changes due to time and circumstance (because of years in prison, or because he is disguised). He encounters a local servant, he informs him of the wedding plans, and he may speak with other persons at various times, testing their loyalty. Although his kinsmen and former acquaintances remain unaware of his true identity, one of his animals (dog, horse, camel, etc.) may recognize him. With his humble appearance as a traveler (beggar, etc.), he gains an entrance to the house in which the wedding is being or about to be celebrated. Eventually he himself is recognized, usually by means of a token (his wedding ring, or his father's ring that matches his wife's, or a song that he sings, less often by means of a mark, birthmark, scar, etc.), or a feat that he accomplishes, or he may simply declare who he is. If his wife is evil, they are reunited, and if he punishes her. Similarly, if her suitor is innocent of misdeed, he is reconciled with the hero, but if not, he flees or is slain.

A Christian legend recorded by Caesar as of Hesterbach in the early fourteenth century illustrates a prose text of the type. There lived in the town of Hesterbach a man named Gerhard whose descendants (says Caesar) were still living in his own day, and the miracle concerning Gerhard was known to everyone in Hesterbach. Gerhard was an ardent devotee of St. Thomas. One day God permitted the devil in the guise of a traveler to come to Gerhard's door and ask for hospitality in the name of St. Thomas. Gerhard admitted him immediately and, since the devil feigned being cold, Gerhard gave him a cloak – kept him warm for the night. In the morning both the stranger and the cloak were gone. A short time later Gerhard conceived a desire to go to the tomb of St. Thomas. As he was setting out he took a gold ring and divided it in half in trust to his wife, giving her half and keeping the other half. He told her to trust it as a token and asked her to wait five years for his return after which she might marry whom she would, and she so promised. Gerhard's journey was long and difficult, but finally he reached the city of St. Thomas, where he prayed, commanding himself, his wife, and all his possessions to St. Thomas. Re-appearing the fifth year would be ever that very day, he lamented that his

wife soon would marry another man, but God had decreed to prolong a journey because of what would be. As Gerhard saw the demon and the demon walking around wearing his cloak, the demon explained that it was he whom had asked hospitality in the name of St. Thomas and had taken his cloak. He explained that he was the devil, that Gerhard's wife was marrying another man, and that he himself had been ordered to bring Gerhard back to his home before the couple should consummate the marriage. Then he took her from India to Germany and deposited her unharmed in his own land at dusk. The man entered his house looking utterly contempt, saw his wife doing next to the groom, and gave over the halfling. She recognized him as her husband and a knowledgeable man mediated. Gerhard dealt amicably with the groom, whom he deemed an honorable man.²

In a French folktale published in the nineteenth century, a brave, devoted nobleman and his beautiful, upright wife were on a quest to find the mother-in-law to the Virgin to go to the Holy Land for seven years to fight the enemies of the Lord. His wife showed great piety and could weep his wife gave birth to a boy nine months later, the man said he had sworn to fight in the Holy Land for seven years. He warned her that men would tell her he had perished there; he would ask for her hand in marriage, she should not give them. Since she might not recognize him upon his return, he cut their marriage contract in two and gave half to each of the men, when he would find her, if not, his means she would know that it was he. He departed, fought for a year, and was captured and imprisoned, after which he created a new way of life. So three wicked brothers went to the nobleman's wife, declared that he was dead, and said she must wed one of them. She refused, since there was no proof of a death, but the brothers moved into her chateau anyway and treated it as their own, feasting there and gambling with the money from the hoard. When the hoard had been gone for five years, the brothers again pressed the woman to marry, and she said she would wear black and be mourning for a year, after which she would choose one of them as husband. The devil, hidden in the room, went to the imprisoned husband and informed him of the events, and offered to convey him home in return for a drop of his blood, but the man refused. At the end of the sixth year, the brothers again pressed the woman, who said she would a year to sew her wedding dress. The devil offered once more to convey the nobleman home for a price, but the man declined. When only three months remained until the wedding, the devil again made his offer, and this time in exchange for a portion of the first meal taken by the man and his wife, to which the man agreed. The devil flew for several days with the man and deposited him near his chateau. At nightfall the unconscious man, looking like a beggar, knocked at the door and was informed that the mistress of the house was to be married on the morrow. He dashed upstairs, saying he had come from the Holy Land, and challenged the three guests for a night. After he had killed them, he asked the mistress for his payment, and so she then divided up the property. He said she must marry him, but she refused. Then he produced the marriage contract, proving that he was her husband, and they embraced. After they had dined, the devil came for his due. The nobleman gave him the carcasses of the three dead men as well as the empty walnut shells from his meal. Since the devil found no meat in the shells, he had no power over the man and left with

the carcasses. The people and his family lived happily ever after, and when they died they went to paradise.¹

Episodes of *The Hero and the Maiden* are found in the tradition of several peoples. The story forms the second half of the Central As an epic of the hero Apamys, who comes to Baran to do battle in another land. He was captured and spent seven years in a dungeon before he escaped. In the meantime he obtained power over the tribe, persecuted Apamys's kin, and took preparations for battle to avenge him, despite her refusals. Apamys learned of these affairs as he returned home. In his homeland an old came, recognizing him. Disguised as a beggar, he went to the wedding feast, where he saw his parents and servants, noting who was loyal to him and who was not. One of the wedding games was an archery contest in which he alone was able to draw Apamys's bow and arrow now. He convinced himself that his wife was true to him. Eventually he and his friends fell upon the usurper and his followers and slew them. The hero was rewarded under Apamys's rule.²

In Macedonian-Serbo-Croatian epics of this type, which have about a dozen different versions, the husband is led to war on his wedding night, but he is captured and imprisoned for many years. One day he learns from a new prisoner that he has been presumed dead and that his wife will remarry in a certain number of days. The hero now shouts continuously until the banister intervenes with the banister who in turn agrees to release him on the condition that he later return with ransom. The man sets out for home in disguise. He is unrecognized except by his horse. He tells deceptive stories to various persons but eventually reveals his identity to his mother (who dies from shock or overjoy), and others. Finally, he deals with the groom and with his wife according to four motifs, which can be good or bad. Then, as promised, he returns to prison, after which the matter is settled peacefully or violently, and the hero returns home.³

In the modern heroic epic texts, as in the *Odyssey*, the pace of the narration is much slower, and the detail much richer than in the prose and ballad texts. The end of the story is a somewhat prolonged form in the non-epic texts because the situation at home is more often hostile and dangerous, giving the hero reason for critique as observation and testing rather than for immediately identifying himself. The atmosphere of the narrative is also more charged, since the societies portrayed in the epics are warrior societies, and the principal characters are members of the ruling families and their champions, who are typically persons of considerable ambition, courage, and honor. Probably because of the more serious tone of the epics, certain otherwise common motifs such as the term of years that the wife should wait and the husband's unnatural ly swift return, are less commonly found in them.

The Return of Odysseus

Already in the nineteenth century some scholars perceived that the main tale of the *Odyssey* was a form of his international oral story. The observation that the *Odyssey* is a kind of *Marzban* has been made many times, and indeed the poem does seem with magisterial oral narratives.⁴

Since the legendary Trojan War lasts ten years, all the Greek participants who

survive the campaign and away from home for a year, or more. This version of the Trojan cycle makes sense of the events of *The Iliad*, the epic poem in which the husband is required to be absent for a long time, and perhaps his condition facilitated the achievement of this international story to one of the Greek warriors who fought at Troy. The conclusion of *The Iliad* is that the husband at least in a figurative form – which the absent warrior returns in deceptive disguise to an uncertain reception – requires a wife capable of waiting. The subplot of *The Odyssey* as *The Iliad* became attached specifically to Odysseus is probably a consequence of his being a trickster or trickster-like. Odysseus's long absence at war and his cunning nature, then, put in place the salient characteristics of the hero of the international story.

In Homer's story, Odysseus left his young wife Penelope with their infant son at her breast when he joined the other Argives to go to Troy. Before leaving he told his wife that if he should not have returned by the time that their son had a beard, then she should marry whomever she wished and leave their home. After the war at Troy, which lasted ten years, Odysseus sailed for home and after various adventures came to the aid of the nymph Kalypso. For seven years she forced him to remain with her. He spent his days on the shore looking out at the sea, longing for his home and weeping and groaning, wishing to die. Finally, after Athena, prompted by Zeus, ordered Odysseus's release, Athena went to Ithaca to send Odysseus's son Telemachos to the mainland and after news of his father's homecoming via Hermes was dispatched to Kalypso to order Odysseus's release. Odysseus reached the land of the Phaeakians, who in turn conveyed him to Ithaca overnight in a supernaturally swift ship while he slept twenty years. After he had appeared for Telemachos, Athena informed him that for nine years sailors had been enjoying themselves in his palace, consuming his livelihood and wooing his wife, who for her part encouraged every man although she really grieved for her husband's return. The two considered how to destroy the sailors. Athena transformed Odysseus's appearance into that of an old vagabond in order to make himself recognizable and also urged him to proceed to the lodging of his faithful swineherd Eumaios. Odysseus went to the hut of Eumaios who, not recognizing him, informed him about local events. Odysseus's son Telemachos came to Eumaios' hut, where Odysseus revealed his true identity to him and they discussed how to destroy the sailors and whether to test the loyalty of the men and the women. Then Odysseus went to town where, outside the palace, his old dog Argos recognized him and died. Inside the palace the sailors abused him. Penelope put in an appearance, revealing that Odysseus, upon departing twenty years ago, told her that he might not survive the war and she should remarry when Telemachos was bearded, and she saw that a lie was now happening. That evening Penelope entertained the vagabond privately. She told him how the sailors had been pressing her to marry, how she had deceived them for a time but now was unable to avoid a marriage. When she asked the stranger who he was, Odysseus told her a deceptive story. Then Penelope had Odysseus's old nurse Eurycleia wash the vagabond's feet, and as she did so the nurse recognized him on an old scar, but Odysseus told her to say nothing. Penelope revealed to Odysseus her intention of holding a contest: she would leave her home and go with that man who should master the stringing the bow.

and stood through twelve axes standing in a row, as Odysseus used to do. The next day Odysseus tested his wits on the swineherd Eumaios and the cowherd Philoios, revealing his true identity to them. After each of the suitors had finished using the bow, and surprised Odysseus asked to be allowed to try the last string, he now shot an arrow through all twelve axes, and another at others that he was Odysseus. In the battle that ensued Odysseus and his supporters slew all the suitors. Laertes summoned Penelope, informing her that he and beggar was actually her husband, but Penelope tested his identity by ordering Eurydamos to make up a bed for him, taking the bed out of the bedroom. Odysseus exclaimed that it would be hard to move that bed, for he had built both the bed and the bedroom by himself, constructing the bedroom around a red olive tree that was growing in the spot, and fastening the olive as the main bolt of the bedposts for the bed. Penelope thereupon acknowledged that he was her husband, saying that he had declared tokens that no other mortal had seen. They retired together to their bed. The next day he made himself known to his father.

How does the *Homos* agree with the international type? Here are the major parallels: 1) The hero saves his wife; 2) in order to go to war on a pilgrimage or the like; 3) Before his departure he instructs his wife to await his return for a certain amount of time, after which she is free to remarry; 4) After the husband has been absent for a long time, 5) his wife is about to remarry. Meanwhile, 6) the hero returns overnight by wondrous means; 7) returning by chance, it seems, at the critical time; 8) There he is unrecognizable or disguises himself, and 9) a like person informs him of the situation at home; 10) An old woman recognizes him and 11) The hero gains admittance to his house in the guise of a beggar, minstrel, or the like, and 12) tests the loyalty of his wife and others; 13) He is finally recognized; 14) After he punishes the misbehaving suitor and his supporters, 15) he is reunited with his wife.

In addition to the usual features of the international oral story, there are certain motifs that appear to be peculiar to the Greek and Serbo-Croatian epic traditions. One is that the shock of the hero's return causes a death—that of his dog in the Greek version, his mother in the Serbo-Croatian.¹⁰ In both traditions the disguised hero is the slayer of being certain kinds of elaborate deceptive tales, though deceptive tales also appear in other traditions.¹¹ A third feature is that Homer and many of the South Slavic singers begin their narration of the war in medias res, and at the same critical point—the absent hero is held captive for years and believed dead by those at home, while his wife is being pressed to remarry. The period of seven years that Odysseus spends as the prisoner of Kalypso, "Concealer," at the end of which Homer begins his narration, corresponds to the many years the Slavic hero spends imprisoned in the ban's dungeon, the point at which the Serbo-Croatian singers usually begin their Return songs. Indeed, Athena's intervention with Zeus, who instructs Kalypso to release the weeping Odysseus, is strikingly similar to the banica's intervention with the ban, who hereupon permits the release of his sacrificing prisoner. These shared features seem to indicate a particularly close relationship between the two epic traditions.

The plot of *The Homos or Hero* and plays itself out on two sites—home and abroad—it would be possible for the narrator to remain at the home front

telling the story from the viewpoint of the wife or to allow the husband abroad and narrate the story from his viewpoint. In practice narrators regularly take the second route, relating the story from the viewpoint of the wife and through that, determining the events as a chronicle of his proceedings as he tries to hers, making a man's story out of a wife's tale (and of other narrators of a woman's story). In this aspect *Homecoming Husband* is not typical for Greek texts, its attention more or less equally between the two sides, even at first upon the wife and son at the home front, then upon the Jason-Medea one, then after the protagonist's return, upon all three at home.

While most scholars agree that the story of Odysseus's return is derived from the international story of *The Homecoming Husband*, the disagreement about the genre of the tale from which the Greek story comes. For Kaspar Schmidt, writing in the heyday of the nature mythologies, and Albert Lord, reviving nature mythology in the present day, it derives from, in particular, the myth of the vegetation god who dies, causing a crisis, and later returns home. There is, however, only a very general similarity between such a myth as this and *Homecoming Husband*, certainly nothing that requires us to postulate a direct connection between them. And even if there were one there would be no reason for us to conclude with Lord that motifs significant somehow belong to texts of *The Homecoming Husband*. The contention of E. Vieu and Zhuravskiy that the story of Odysseus's return derives from a folk tale is better supported by the evidence, inasmuch as we sometimes find the same motif story in this form, although not as often as in the form of a legend. But the question like many other questions of origin is really unanswered, and we should content ourselves with the conclusion that the Greek legend of Odysseus's return is an epic development of an international story found both as a legend, in prose or folk tale, both in song and in prose.

Three Linked Motifs

When they are present in a given version, there is a chain of three motifs that are closely linked to one another by the logic of the events: *the husband's return to farm*, after which the husband releases his wife to remarry; *the wife's preparation*, that the term is now nearly over, so that as was soon now remarry, though the waves do not necessarily prepare a remarriage immediately upon the expiration of the agreed time; and *the wife's return*, by which the husband is magically conveyed home from afar in one day or night in the hope of preventing the remarriage. The first motif defines the rules of the game, the second expresses the pressing problem in which the hero finds himself as a result of the rules, and the third is his solution to this problem. These motifs, to the extent that they are present in the *Odysseys*, are somewhat atypical of the tradition.

First, the period for which the protagonist of *The Homecoming Husband* appears to be gone varies in the different texts (e.g., a year, a month, and a day, five years, seven years, nine years). Although Odysseus has been gone a term it is of different kind. Penelope's trick to remarry once their son has grown a beard. This condition has two drawbacks. First, the length of time required for a boy to grow a beard is not entirely predictable. Second, it is a less useful standard for Odysseus than for Penelope, for while she, being home, will be able to

observe the signs of Telemachus's progress. When an exhausted, her absent husband will not communicate, the term can only be more than an approximate guide for Odysseus, who can never be sure exactly when the condition will be met. In any case, the term of Odysseus's arm indicates that his interest in time is not so much absolute as relational. He wants Penelope to wait until the reason reaches its major objective, until the Odysseus's property will pass to Telemachus's authority, after that Penelope is free to leave the house and remarry. Odysseus's emphasis is on his control of his material possessions rather than on his marriage to Penelope.

Second, in *Lyketechnon* *Heim* the man becomes concerned that the agricultural season is nearly coming to an end. In the Greek epic, however, Odysseus engages in general ferocity and his wife while he leaves as *Kalypso* is present, but nothing suggests a concern that Penelope may remarry and a devoted longing for his homeland is mentioned more than his longing for his wife. Nevertheless he unexpectedly learn from another person or by some other means as many other heroes do, that his wife is about to remarry, thereby motivating an urgent return at this time. Homer mentions no concern at all in Odysseus's mind for time, and time he estimated twenty years earlier for Penelope's remarriage. Rather he is represented simply as returning home as soon as possible to do something upon a general longing to be home. So the motif of the husband's anxiety is totally absent from the *Odyssey*.²³

Third, in *Lyketechnon* *Heim* the man's return is miraculously swift. Usually a supernatural being transports the hero home even from a foreign land to his home where he sleeps. In Homer all Phaeacians transport Odysseus in a night, his steps from their country to Ithaca on one of their ships. The Phaeacians sail as seem to be regular Adamant beings, but their ships are as swift as a hurricane, though they have no wind, poles or rudders, know men's thoughts and are appointed with all compasses and lands and are wrapped in mist that is in the sea. In particular, the ship carrying Odysseus home moves more swiftly than any other swiftest clouds.²⁴ So in Homer it is the ships rather than the beings that are supernatural, although the result is the same, so far as the transport of Odysseus is concerned. What is different is the motive for the magical swift conveyance, which in the case of the Odysseus is lacking.²⁵ Although the notion of supernatural speed is present, the familiar reason for its presence is not.

When the three motifs are present, their connection is ordinarily foregrounded, giving the story a clear, somewhat mechanical structure, but also adding tension and wonder. In the *Odyssey* this structure has been deliberately weakened. The first motif, the term, is not mentioned at all at the beginning of the narrative, since Homer begins his presentation in medias res, and in fact the poet brings this information in the middle of the poem, in book 18, when Penelope is made to mention it in conversation. The term is therefore not on the audience's mind throughout the epic, as it is when it appears in the intermedial tale. Moreover, the term the motif takes in the *Odyssey* is such that there is no point in Odysseus's presence at which he, like Caesarius's Gerhard, can know when the term will be met. Consequently, the second motif, the husband's longing for the imminent remarriage of his wife, is simply absent from the poem. But without it, the third motif, the miraculously swift return, has no particular motivation, for there is no urgent problem for which this is the anxi-

pected magical solution. Homecoming, then, or the unexpected return, has de-emphasized this chain of events so that they lack the prominence and importance that they have in other texts of the *Homerepoclassic*. These legends thus offer a more realistic narrative.

The Identity Test

The curious identity test that Penelope administers to Odysseus is reminiscent of a kind of test found in certain popular ballads that are similar to the *Homecoming Husband* to the extent that they also tell of a return home, often after a long absence.¹⁶ The returning husband comes to the door of his house and asks his wife an often minor or devious question to prove whether he is returning his horse, but she for her part is unsure of his identity and so makes her own test of him by his knowledge of certain domestic matters. Thus in a Russian song the husband first says that in her yard there is a nut tree, to which the wife replies that a neighbor could have told him that. Then the husband insists that in her room there is a bed of brown ebony, the wife replies that the nurse could have told him that. Finally he says that she has a mark between her breasts, so she opens the door.

Some 150 texts of this ballad have been collected in Greece, the song reportedly being one of the best-known ballads in modern Greece and often known elsewhere. In one Greek text the decaiding wife asks her husband to describe the landmarks of their dwelling. He: There is an apple tree by the door, a grape vine in the yard and a lemon tree that I planted myself. She: A neighbor could have told me that. He: You have a mark on your chest, a mark on your neck, and in the middle of your chest you wear a picture of your husband. She: Yes, you are my husband, you are my beloved. In another Greek text, when the woman asks for signs, the man first mentions the apple tree by the door and the grape vine in the courtyard; she says she saw these as you passed by, then a gaffer and a pious old woman (so, a wicked neighbor told you that) and that you a dark spot on your chest, and you a white armpit and her husband came between her breasts; she you are my husband.

So the returned husband in these ballads must prove his progressively more intimate knowledge from yard to bedroom to body, each a stage at which his suspicious wife dismisses as inadequate until the last, very intimate physical knowledge, which she accepts, nor the wife to doubt, this point would be an acknowledgment on her part that more or less her husband has and the intimate knowledge of her.

The intimacy test administered by Penelope in the *Odyssey* is the same sort of test with some of the same (not invariably) knowledge (the couple's bedroom) in the same sort of situation, and seductress belongs to the same tradition as that underlying the ballad. The differences are also as real as the similarities. Whereas the wife in the ballad tests openly, Penelope tries to entrap her in an elaborate test to be her husband. She is clever, and Odysseus responds with a counterstrategy since he does not know that she is testing him. Penelope's test moreover avoids the progressively climactic structure of the ballad and instead goes directly to the decisive test, which in this case concerns the couple's bedroom. Thus taken, corresponding to the second level of, or more to the third, rather than to the fourth, similarity with the decorum of Greek epic in which a dis-

9. Homer *Od.* 11.447–449.

10. 18.250–270.

11. The war lasted ten years: 5.105–106.

12. 1.55, 5.13–15, 7.259–260.

13. Or Focke (1977: 314–316) or Kakridis (1971: 151–163) who suggest that the story is derived from reaching his homeland: 1.74–75.

14. 13.70–125, 17.327.

15. 17.301–320–327.

16. Telemachos was now bearded: 18.175–176.

17. Lord 1972: 314–316.

18. Cooke 1981.

19. Schnorf 1879; Lord 1960, 1972.

20. Tolstoy 1934; Zhurumsky 1967: 261.

21. Cooke (1981: 164) Focke (1977: 314–316) or Kakridis (1971: 151–163) who suggest that the story is derived from reaching his homeland: 1.74–75. Or Focke (1977: 314–316) or Kakridis (1971: 151–163) who suggest that the story is derived from reaching his homeland: 1.74–75.

22. It is, however, informative to note that Telemachos did not enter his father's house until he would encounter suitors in his house (11.115–117).

23. Tolstoy 1934: 267–268.

24. Such is the case since the protagonist's name, Odysseus, is a Greek word meaning "trickster" and "deceiver" and since the story is a Greek one, it is likely that the story is derived from reaching his homeland: 1.74–75.

25. 7.36, 8.557–562, 13.86–87.

26. Tolstoy 269.

27. It is, however, informative to note that Telemachos did not enter his father's house until he would encounter suitors in his house (11.115–117). Or Focke (1977: 314–316) or Kakridis (1971: 151–163) who suggest that the story is derived from reaching his homeland: 1.74–75.

28. Spletatöser 1899: 59–61, Kakridis 1971: 151–163, Focke 1977: 314–316.

29. *Od.* 24.327–344, Kakridis 1971: 151–163.

Hospitality Rewarded → Mercury and the Stingy Women

One or more supernatural beings (gods, angels, fairies, sprites, etc.) in the guise of mortals visit a household where being hospitably received they reward their hosts or being inhospitably received they punish the inhabitants.

The testing of a human being whether planned or not is aptly expressed in terms of hospitality and inhospitality because travelers and beggars asking for food or lodging at the houses of private persons was formerly quite common and because it is a situation in which a person's essential kindness or unkindness is clearly revealed. Inasmuch as the hosts of a passing traveler ordinarily have little expectation of repayment.

This is the basic idea of the three closely related subtypes AT 750A *The Wishes*, AT 750B *Help to Be Rewarded* and AT 750C *Inspiration*, classes which include a variety of similar stories. In *The Wishes* the supernatural visitor grants the fulfillment of one or more wishes, which may turn out well (e.g., white in *Hospitality Rewarded*) the visitor resuscitates the animal that was slaughtered to feed him or performs some other kind of miracle. *Help to Be Rewarded* is a personal classification that appears to be designed for similar tales of reward and punishment that do not fit comfortably into the established categories. Since

these does overlap, however, and cannot always be neatly distinguished: it is convenient to treat them together here.³

Deities Traveling in Disguise

The two principal questions of these stories and supernatural beings sometimes with the care of disguise and that they may reward good persons and punish evil persons are core thematic notions in the classical and Semitic worlds. When Homer's *Odyssey* tells the arrogant sailor Antinous, dining in Odysseus's palace, to beggar abjectly by throwing a footstool at him and threatening verbally, the other sailors are indignant and say to one another: "Antinous has said a good thing but you strike a poor beggar, that's a dangerous thing to do. He may be a disguised god. For the gods in the likeness of strangers of all sorts visit cities and observe the insolence and the respectfulness of their kind." The beggar is really Odysseus, whose coming in the guise of a beggar to his own house and punishing those who treat him inhospitably shows some essential features of the behavior of the hosting of a god. The perception of the gods in taking on a human aspect is well illustrated in Homer where an apparent human being is often a deity in disguise. The idea of gods disguised as humans is found throughout classical literature, although such deities mingle with humans for a variety of reasons: only one of which is to observe the host nation, for they also impart information, help their favorites, avenge their dislike, seduce or rape those they find attractive, and so on.

If a god, taking the form of a mortal, can be taken for a human being, a human being can also be taken for a god. When the apostles Paul and Barnabas were preaching the gospel at Lystra in Asia Minor and Paul healed a crippled man, the local people assumed that gods, taking human form, had come down among them. They inferred that Paul was Zeus and that Barnabas, since he acted as spokesman, was Hermes. The successors of Zeus and Hermes in Christian popular tradition are Christ and St. Peter, who travel the earth together in many stories. As in Jewish tradition divine beings can take the guise of man, as the angel Raphael does in the apocryphal book of *Tobit*.

The Wishes

According to a nineteenth-century German tale, on a den time God walked the earth among men, and as evening came on he found himself before two houses, one opulent and one modest. He decided to pass the night with the rich man, since he would be no burden to the man, but when he knocked and asked for lodging, the rich man, seeing that the traveler wore simple clothes, turned him away. When God applied at the other house, the poor man welcomed him, and as the modest potatoes and milked their goat in order to offer the wanderer something to eat and drink. They also gave him their bed for the night. After breakfast in the morning God offered to fulfill three wishes for them. The poor man wished for eternal salvation, good health and sufficient bread for the whole family, and when provided by his guest, a new house. God fulfilled their wishes. When the rich man saw his neighbor's new house, he sent to wife to enquire about it, and she learned that the poor couple had hosted a wanderer

was had granted their three wishes. Thereupon the hospitable couple dismounted and caught up with the thief who was on the road. At this occasion for not having taken him in the previous night, having neglected to do so at this occasion. He also asked whether he might have three wishes each. He might do so but that they would not fulfil his wish. The thief in turn was not angry though he became angry with his horse and said he wished it could die in his hands. This inadvertent wish was immediately accomplished so that the thief had to continue on his way on foot carrying the saddle. It angered him that while he struggled with the saddle his wife sat comfortably at home. So he thought lessly wished that the saddle were home and she were stuck to it. What happened. When he reached home he had to use his hand and feet to free his wife from the saddle.⁵

This is a classic text of AT 750A, *The Three Wishes*. As the narrative itself states, the hospitable man employs his wishes wisely and the inhospitable man wastes. The usual pattern for the three wishes is that the first wish is wasted for something trivial and the second on a wish for something better than the first but the third must undo bringing the unwise man back more or less back to where he started. His big chance for fortune or reward is hanging by a slender thread. Soon a Scottish tale collected from an even earlier collection of folk tales, *The Little House on a Rainy Day* asking for supper. His hosts gave him soup and bread and when he departed he gave them a loaf of bread that would give them three wishes. In the morning the man of the house, seeing that he was being served soup again, thoughtlessly wished for pudding when he immediately got his wife angry that he had wasted a wish, wished for pudding on his head. He used the third wish to get the pudding off his head. Next this sometimes dwells upon the dilemma faced by the man who has one wish remaining. This still within his power to become a king, but to do so he must resign himself forever to the results of the second wish, seen as a sausage growing from his wife's nose.

The granting of three wishes is one of several forms that the supernatural boon can take in the present tale. Another is an object that is fatal and a person continues doing a bad day and when she first does not die. The hospitable woman starts the day with an intention seen as putting down her fortune and so ends up with an abundant supply. Each character, as the hospitable person begins the day with an activity seen as making bad luck and so continues unmaking all day.⁶

Other forms are illustrated in a Japanese tale. There was a rich and well named Agari who lived in a mansion and nearly a poor one named Ito who had no money or children. Since it was late December, Ito and his wife, anxious for some property to celebrate the end of the year put down by debt would be a waste of time to try and borrow anything in their own town, though they resigned themselves to a small amount of money that they had. At this moment, Sen deity decided to come down from the sky. A sea wind was to people's hearts, taking the form of a poor itinerant priest he went to the house of Agari and asked for lodging, but Agari rude, sent him off. When he went to Ito's house, the man and wife invited him in and offered to share their money with him. The priest however insisted the woman to place a kettle containing water and three green leaves in the fire, present, the kettle was full of fire

ches. And when he had put in the fire a kettle of water into which he had dropped three grains of rice, the kettle became full of cooked rice. So the three monks enjoyed a year of celebration. When they had finished their meal, the priest asked the old couple what other they wished like to receive a treasure or to regain their youth. They chose to regain their youth. The priest had them fill a kettle with hot water into which he sprinkled some yellow powder, and had the couple enter the kettle of water's molten mieness. They became young people again. When Agari learned how the traveling priest had given the poor old couple his youth again, he asked the priest to visit him. The priest said Agari had no need of money but that he could make him young again. He instructed Agari and his family to enter a kettle of water into which he had sprinkled white red powder, but the man and his wife became monkeys and their children became dogs. The disguised god then turned Agari's estate over to the poor couple.⁸

Thus, these two tales featuring wishes in that the aspidochelone couple is granted their choice of treasure or youth, but it differs from them in that the disguised god also grants them a number of boons without consulting their desires, namely miraculously produced food and a new house. A distinction between wishes and other boons can be overly fine, as this tale shows, for the narrator makes a point of emphasizing at the beginning of the tale that the poor couple greatly desires appropriate food to celebrate the year-end. The granting of open wishes are those from a range of wishes, the satisfaction of an preexisting desire, and the unexpected boon lie on a continuum. How the boon is determined as tale makes a marked difference to the structure of the story. Indeed, the German and the Japanese tales share a common structure. In both, a supernatural visitor seeks hospitality at a wealthy household (b) from which he is turned away (c) whereupon he appears at a poor household and (d) is received hospitably (e) (f) rewards his hosts with wishes, food, a new house, etc. On the following day (g) when the members of the wealthy household learn of this boon, they greet the offer hospitality to the wanderer in the hope of being rewarded similarly, but instead (g) they are punished or gain nothing.

Mercury and the Stingy Women

A vintage tale that belongs to the tradition was given literary treatment by the analyst Phaedrus, who relates it in Latin verse. According to Phaedrus, Mercury was once entertained in a stingy fashion (*inopitio inberenti et sine fide*) by two women, one of them a mother with a baby son, the other a prostitute. In order to repay their hospitality as he was departing, he revealed that he was a god and said he would grant each of them a wish. The mother asked to see her son with a beard as soon as possible, and the whore asked that whatever she touched follow her. The god flew away, and when the women went back inside they saw that the baby had a beard. The prostitute laughed so hard that her nose became clogged and, wishing to clean her nose with her hand, she drew that the way to the ground, so that she was laughed at in turn.

Since this tale can stand by itself as a story, we cannot know whether it was

an independent whole tale or only a time-sized episode selected from a larger tale in which hospitable and inhospitable guests co-exist and act. In the case of the tale as we have it, features only the second term, a series of episodes with different texts of *Telemachos* that show a supernatural being traveling on earth and disguised himself as a traveler. Hospitality is a certain household to his granting the inhabitants wishes and of their acting for wishes foolishly.

Mercury, corresponding to the Greek Hermes, the messenger to the Olympians and patron deity of travelers, is by his nature a frequent traveler among mortals. His granting of wishes to his guests is his sacred duty, because since the granter must know that his wishes will be pursued, his duty does in the Cerman text above. The narrator does not explain whether the wishes are used foolishly because of the inherent wrong-headedness of the hosts or because the deity so wants it for the epiphany, simply repeating the random details of the hosts, getting their deserts. As the tale shows, the second term is necessarily and the divine granting of a number of wishes used foolishly is ancient and exists independently of the specific motif of the three foolish wishes.

Theseus's Three Wishes

The motif of three wishes granted by a god also appears in the legend of Theseus, but they are not the three foolish wishes of the comic tale. According to ancient tradition, Poseidon promised to fulfill three prayers for his son Theseus. Theseus used one of them to ask Poseidon to bring down the death of his own son Hippolytos, who he mistakenly believed had made sexual advances to his stepmother, Theseus's wife. After Poseidon had fulfilled his prayer, Theseus learned the truth and regretted his wish. For the story, see "Aephar's Wife."

Like the first and second unwise wishes of the comic tale, Theseus's wish is rash and foolish, and he quickly regrets it, made fatal by his scheme. For ancient authorities differ on whether this fatal wish is Theseus's most, so apparently Euripides, or just so at least a subplot of the play, it would be a more foolish and poignant for being irreversible.

The motif is puzzling. No ancient author clearly explains why or under what circumstances Poseidon granted Theseus the three wishes. Evidently the boon is simply a gift in virtue of the fact that Theseus was Poseidon's son. The only advantage this guaranteed wish over the present episode is that Poseidon is bound to honor it, whether it is wise or foolish, and presumably this is its chief *raison d'être*. How are the other two wishes used? According to one school on Euripides, Theseus employs his first prayer to escape from Hades' realm and the second to escape from the Cretan Labyrinth. But no ancient source for these adventures mentions a prayer to Poseidon in the course of narrating these happenings, and in these episodes a prayer seems of use.¹³ So Theseus's having been granted three wishes by a divine sire seems to be the same as if he had been granted one wish and used it foolishly, just as Phaethon misused the single wish granted him by his divine father, Helios, and just as Semele used unwisely the one wish granted her by her divine lover, Zeus.

Resuscitation of a Slaughtered Animal

Another genre of stories in the supernatural basin takes the form of the resurrection of an animal that the poor but generous host slaughters and cooks in his own kitchen. The Old Welsh legend of the nineteenth century relates how St Germanus wished to pay tribute to a certain crack king of Britain in order to acquire him as a Christian. When Germanus and his followers reached the court, the king, in order to redound his glory, swore that even if they stood there for the next year, they would not get any food into his town. Evening came on and the king refused to give his answer, and he did not know where to go. Then, even as the king's servants came out of the ban-hall bowed before the saint, gave him the king's message, and invited the saint to his own house where the saint and his men were to be received. The only animal slain, however, were a cow and a goat that, after the man slaughtered and served to his guests, were miraculously restored to life by the saint's prayers. The next day they were as well as healthy and as harmless to his mother. When the saint and his men were going to leave, next morn, fire came down from heaven and burnt up the town, together with the in-hospitable king and his men. St Germanus baptised the hospitable man and his family, and the rest of the people, and installed the hospitable man as king.⁴

In a Celtic legend, Jesus and St Peter once came to the dwelling of a poor man, and asked for food. He offered them a few sheep for them. Jesus told him to pick up all the bones and place them on the table. When the poor man awoke the next day, he found his slaughtered sheep alive together with a large herd of sheep. When he later went to town and reported how he acquired all his sheep, his neighbours, once neighbours slaughtered of his own sheep and gave them to the poor, but his sheep did not return to life.⁵

These texts illustrate AT 770B *How Jesus Resurrected*. Narrators sometimes describe how the supernatural visitor spreads the bones upon the table of the slaughtered animal, and performs a ritual, such as a prayer, in order to quicken the animal. Thus in the well-known Norse myth Thor and Loki were travelling together and, one evening, to a farmhouse where they lodged. Thor's daughter-in-law had cooked them and shared the meat with his hosts. He spread out the goat skins, instructing the diners to throw the bones onto the skins. The next day Thor raised his hammer Mjöllnir over the skins and consecrated them, and the goats stood up.⁶

In an Indian text collected in 1907 from an elderly Brahman housewife, a poor Brahman and his wife have seven daughters but no son. One day a beggar came to the house seeking alms, and the Brahman showed him generous hospitality. The visitor asked if there was anything he could do for them. They told him only that, long ago, when the saintly beggar said they would have a son, it came to the point in that the return him when he was twelve years old, saying this, the boy mysteriously disappeared. Nine months later the Brahman's wife gave birth to a son. He was much loved by his family, but when he reached the age of twelve the saintly beggar showed up again and revealed him. The beggar then took a knife, cut off the boy's head, and dismembered him. The woman went into a swoon. He had the boy's mother cook the

pieces, and they all laid food down to eat. Finally the stranger came from the animal's son. When he was asked he said only appeared, and as the animal's son embraced him the stranger sang and then asked to eat his supper. . . . And that the Indians' first tale is popular among both Mexicans and Indians of the same in both classical and folk drama.

For the present investigation, what is especially interesting about the Indian story is that a son plays no role in that important process in the European tale: the son/animal is slaughtered, cooked, served as food, and the animal is resuscitated. Putting the Eastern and Western traditions together, we have the equivalence animal/son. The principal structural difference between the two traditions is that the Indian story necessarily takes place in two parts, rather than one.¹⁷ In the first, the holy beggar grants the boar's/son; in the second, he claims the son, treats him as food, and replaces him.

Hyricus

These stories lead us to one of the most curious stories to have come down to us from ancient Greece: the British legend of the other half the hero Orion.

The gods Zeus, Poseidon, and Hermes came in the guise of mortal travelers to the house of Hyricus in Tanagra, or Hyria. Hyricus was working in a field, like Ovid, a poor farmer. After he entertained the deities in a hospitable and kindly fashion, they revealed their divinity and offered to grant him any wish. A childless widower, Hyricus desired to have a son, so the gods took the hide of the ox that Hyricus had slaughtered for their meal. According to Ovid, it has been Hyricus's only ox; spread it out on the ground, and urinated or urinated into it, telling Hyricus to bury it in the ground for ten months and then take it up again. When the time had passed, a son was born, called Orion; after the gods' urinating, his name was later altered to Orion. He grew to be immense.¹⁸

The ancient sources differ about whether the visiting deities masturbated or urinated on the hide. But the idea of urination must be a reinterpretation of the story that was inspired by a folk etymology connecting the name of the hero Orion with the Greek noun *orion*, "urine," to which in fact it is antithetical, and by the similarity of ejaculation and urination. Before the folk etymology, the idea was simply that the gods impregnated the earth with their semen, an idea for which there is a parallel in the myth of the begotten, the *Indra* myths. Trying to rape Alene, Hephaistos castrated and castrated her. In disgust, he wiped the sperm off and threw the cloth on the ground, one from the semen that fell up to the earth. Erichthonios was eventually born.¹⁹ The mother of each hero was Earth. Pausanias calls Erichthonios a son of Hephaistos and Earth, just as Apollonios calls Orion earth-born.²⁰

The story of Hyricus perfectly mediates the European and Indian stories of resuscitation: for in the ancient Greek narrative the slaughtered animal's son is *forced* into a son. As in the usual Western story of *Hospitality Rewarded*, supernatural guests come in mortal guise to the door of a poor host, who receives them hospitably, slaughtering perhaps his only animal for them. When, as in the Eastern story, the visitor offers to grant a boon, the host's desire is wish for

a son. Following the Western tradition, the guests spread out the beds of the slaughtered animal, perform a rite over them, then, as in the Eastern tradition, women conceive and birth a due male. The story exactly illustrates the animal-son equivalence.

Abraham and Sarah

The legend of Hygieus has been compared with the story in Genesis in which Abraham and Sarah very hospitably receive three supernatural visitors who come in the guise of men, after which one of the visitors announces the unexpected boon of a son for their hosts in their old age.²¹

According to the Septuagint, god appeared to Abraham as he sat at the door of his tent at midday. Looking up, Abraham saw three men standing. He ran to meet them, prostrated himself on the ground, and said: "Lord, if I have found favor with you, do not pass by your servant, but let him get water for you, and let him wash your feet. Refresh yourself beneath the tree. I'll get bread for you to eat, and afterwards continue your journey." They agreed. So Abraham hurried to Sarah to let her know, instructing her quickly to bake some bread and then run to his cattle, where he selected a fine calf, giving it to a servant who hurriedly prepared it. He fed the men these and other foods, and stood on as they ate beneath the tree. One of them asked Abraham where his wife Sarah was, and Abraham said she was in the tent. He said he would return in a year, and Sarah would have a son. Sarah overheard these words from the door of the tent. Abraham and Sarah were quite advanced in age, and Sarah was past menopause. So Sarah laughed, saying to herself that she had not yet had a son, and her husband was older than she. At their departure Abraham escorted them for a while. The Lord did as he said: Sarah conceived and bore a son to Abraham in old age, and Abraham called him Isaac.²²

The narrator treats the supernatural visitors somewhat vaguely. While they represent an epiphany of god to Abraham, it is unclear whether three angels in the guise of men are agents of god or whether god appears as one man accompanied by two angels, also in the guise of men. But the distinction is unimportant for an understanding of the events, for what is significant is that Abraham sees them, so even whereas we know that the visitors are somehow divine. The visitors reveal that they are more than mere men when they enquire about Sarah without having asked her name and when they foretell the future. They do not enter a dwelling, or open wash for their generous hosts but instead gratify the long-standing desire of Abraham and Sarah to have a son. So great is this wish that, as we learn earlier, the barren Sarah even encouraged Abraham to begot a son with Sarah's Egyptian maid Hagar, but they still have no son of their own. The granting of a son for Abraham and Sarah, as for Hygieus, is a divine boon, first, because it is the gift of a son, and, second, because it is beyond expectation, since in the one case the couple is well past the age of procreation, and in the other, case the man is a widower. The inclusion of the detail of Sarah's laughing is inspired by the name Isaac, which derives from the Hebrew word for "laughter." Indeed, the authors of Genesis knew three different precedents that serve to account for the name, either, as here, Sarah

laughs at the prospect of bearing a child in her old age. As Nathan says, when he is told by god that he and his wife will have a son at their old age, god makes Sarah laugh at the prospect of bearing a child at an age.

The Canaanite legend of Aqaris is somewhat similar to that of Abraham and Sarah. According to an Egyptian text from the fourteenth century B.C., the goddess Dione hosted gods and men for a week, after which the god Baal asked to grant Dione a son. El granted the request, saying that when Dione slept in with his wife, she would conceive. She bore a son, Aqaris. It is uncertain from the narration whether the gods visit Dione as themselves or as the disguised mortals.

If these stories are historically connected to one another as they appear to be, it seems that the Eastern tradition favours the granting of a son, and the Western tradition favours the resurrection of a person, and that the traditions meet in the legend of Hyrieus.

The Deluge

In a third group of similar stories, the supernatural traveller causes a flood to overwhelm an entire village of inhospitable folk, but spares a single hospitable household.

Thus according to an English legend there was long ago a village called Summerdale in the North Riding of Yorkshire. One day a water came to the village and asked at each house for food and drink, but she was refused at every house, until she came to the house of the Quaker woman, who gave her bread, meat, and beer on her porch. When the visitor was finished eating, she waved a wish twig over the village and uttered a curse to the effect that Summerdale should sink, except for the house of the woman who gave her something to drink. Thereupon the water rose in the valley and covered the entire village except for the house of the old Quaker woman. Nowadays Summer Water is a lake at the bottom of which people fancy they can see the ruins of this old village. In a French legend, Jesus and Peter in the guise of beggars were refused hospitality at every house until finally a poor old couple took them in. The visitors departed during the night, instructing the old couple to accept punishment. When the village was there now was a body of water in which was called Ller after the village. Only the hut of the old couple was spared.²⁰

In this story the supernatural visitor determines the reward of the good and the punishment of the bad, without insulting the kindly hosts. The punishment of the inhospitable is to be overwhelmed with water, and the reward of the kindly host is to escape this fate. The water may remain to this day, covering the village as old, as water does in the legend, or it may be a punishment, a body of water. But sometimes the inhospitable folk are destroyed by catastrophes other than water. Their households sink into the earth, or are rained down on them, from the sky, as in the Welsh legend of St. Gwynnys related above, or sand and earth rains down upon them.²¹

Although the deluge story is not recognized in Adams Thompson as a subtype of AT 75, it is similar in structure and theme to *The Wives and the Pot of Rumor*. In that supernatural visitors in the guise of good and bad human beings punish inhospitable persons and reward hospitable persons. Since the story is

attested version in antiquity and in modern times. And since the story of Philemon and Baucis is to be considered next, is regularly cited as an early instance of the good gods seeking hospitality. I therefore turn this type of the flood—or more generally catastrophe—story. There can be no doubt that the familiarity of the Phrygian legend of Philemon and Baucis and of the biblical legend of Lot and his sons, and hence of other folk legends of catastrophes, but I see no reason to conclude that the latter are merely a reintroduction of the former into oral tradition.⁸

Philemon and Baucis

The ancient Phrygian legend of Philemon and Baucis is known from Ovid's *Metamorphoses*, where it is put into the mouth of an old man, Lelex, who replies to a question in response to a member of the company who scoffs at stories of the power of the gods. The narrator declares that he himself has seen the very place where the events took place, a sanctuary in Phrygia containing two trees side by side, an oak and a linden. A marsh of the new world had been habitable, and Ceres, Jupiter and Mercury, in the guise of mortals came there and asked for lodging at a thousand households, a half of which refused them. Only Philemon and Baucis, a poor old couple living in a humble house, took them in and shared generously of their food and drinkings. When the old couple noticed that when as they drew off wine from the mixing bowl it trickled itself miraculously, they grew frightened, prayed, and, in gratitude to their divine guests for their modest fare, and prepared to slaughter their only goose. Jupiter and Mercury may reveal themselves as gods, told them to spare the goose, and said that the impious neighborhood, except for Philemon and Baucis, would be perished. The gods instructed the old couple to accompany them on foot up a nearby mountain. When Philemon and Baucis looked back down from the mountain, they saw that all the houses of the village except for their own were covered with water and that their tiny thatched cottage had been transformed into a marble temple with a golden roof. The gods then asked them to make meadows, and the couple asked to serve the gods as priest and priestess of their temple, and when the time should come to die at the same time. So they took charge of the temple until one day they were transformed simultaneously into two trees, which the Bithynian inhabitants still point out.⁹

The story tells of the wanderings of Jupiter and his son Mercury, corresponding to the Greek Zeus and Hermes, and being set somewhere in Phrygia the site of the events cannot be far from Lystra, where the wonder-working travelers Paul and Barnabas were themselves taken by the natives for Zeus and Hermes. These legends of their local equivalents must have figured as wandering gods in native lore. The gods to the Philemon and Baucis enjoyed several honors in addition to being spared the flood that drowned their neighbors. The gods caused the contentment wife to be immortal, and they replaced their cottage with an opulent temple. We have met similar motifs in other texts of A178, where the supernatural visitor magically creates food for the meal or replaces the kitchen hosts' modest house with a new one. Philemon and Baucis were also granted open wishes, to serve as priest and priestess in the temple and not to outlive one another.

To summarize the shared features in the English, French, and Thrygian texts, at one or two supernatural persons in the guise of ordinary mortals seeking hospitality at many (probably all) houses and community, but eventually they turn them away (except for the saintly inhabitant or inhabitants) except for a village who are sometimes desert but as a rule and poor. After mentioning a single instance of hospitality, the supernatural beings destroy the entire community (b) in a deluge of water (c) springing in the butchering of a cow who entertained them. In the western place is still pointed out today by the local people as the site of these events.³⁷

Lot

The Thrygian story has a counterpart in Hebrew tradition, the legend of Lot. Two angels came to Sodom in the evening when Lot was sitting at the gate of the city; hospitality insisted that they lodge with him in his courtyard in the evening of the morning. The two angels accepted his invitation and he prepared a meal for them. Before they lay down to sleep, all the men of Sodom, from young to old, surrounded his house and called out to Lot to bring out to them the two men who were visiting him in order that the men of Sodom might do with them. Lot went outside his door and told them not to bother with him, offering the crowd his two virgin daughters to do with as they pleased but denying them access to the two men to whom he had given shelter. But as the mob threatened to do violence to Lot, who was a resident alien, and to seek through his door, he took a men inside drew him back into his house, closed the door and struck the Sodomites near the door with blindness. The men warned Lot to flee with his family from Sodom and not to look behind them or else upon the city walls against the city had reached the word, which had sent them to destroy the place. Lot, his wife, and daughters fled eventually to a mountain immediately to a mountain, and the Lord rained fire and sulphur down upon Sodom and the surrounding region, destroying it and everyone in it. But Lot's wife looked behind her and was changed into a pillar of salt.³⁸

In accordance with the tradition of catastrophe legends, the story of Lot focuses not upon one household or two contrasting households but upon an entire community. As usual, all the inhabitants of the community are inhospitable, except for a single household, which generally admits the traveling strangers. But whereas the other three narratives cited here are consistent to a degree with hospitality of the villagers in a sense (at or five ashore housing, in debt upon the kindness of one household, the Hebrew narrator owes it length both upon the generosity of Lot and also upon the hospitality shown by the other men of Sodom (the narrator ignores the women of Sodom, who were given a new meaning to the notion of inhospitality. For unlike other women, the Sodomites do not turn men away from their doors but rather seek them out, the Sodomites being portrayed as aggressive homosexuals, exiting from their houses in the evening in their eagerness to rape any rapacious stranger who finds himself in the town at night, a caricature of inhospitality more suited to a village of vampires than to one of married men. The agent of punishment in the legend of Lot is a downpour not of water but of fire and sulphur, which like an excess of water brings about the utter destruction of the community, it is not

A long story is told, published in the early twentieth century, recounts how a village named Zangari, from Umbria, each had a house full of rats. None of the means of killing them seemed to turn out well, until finally he had a good idea: he simply set his house on fire. Then he took his violin under his arm, went to the door, played and sang a certain song while his house burned. As he sang he played a different version. Zangari's house was infested with bed-bugs, lice and cockroaches. He set on fire took his violin under his arm and his back to the wall, from the wall, and went outside, and as his house burned he sang an *aria* played on the violin in time with the ticking of the clock.¹

An Ancient Cautionary Tale

As a cautionary tale, destroying the entire site of a pest, in order to be rid of the pest, is put into the mouth of Sulla by Appian, an Alexandrian Greek who lived in Rome and wrote a Roman history in the second century of our era.

By way of illustrating the frightful anger of Sulla, one historian relates how Sulla arranged for the murder of Quintus Lucretius Clodius in the middle of the forum. Sulla then gathered the people together and addressed them: 'I seen it now, and heard from me in person I have had Lucretius killed because he did not obey me. Then Sulla added the following: 'Some lice were nibbling at a farmer when he was plowing his field. Two times he left off plowing and ceased his sort of job, but since he continued to be bitten, he burnt his shirt in order to avoid any further interruption. I warn those who have been overcome by me, to cease to frequent me the third time.' After terrifying his hearers with these words, Sulla ruled as he wished.²

Although the ancient tale features an infested article of clothing whereas other texts feature an infested building, the problem is identical and the remedy adopted by the protagonist is the same: to destroy the host along with the pests.

Whereas the main character in the international tale is clearly a fool, the farmer in the tale is seemingly an ordinary rational man who loses his patience with the vermin who are bothering him. This is how the immediate narrator of the tale, Sulla, understands the farmer for his epimythium, or application of his tale: he draws a parallel between the farmer and himself as men who will be patient with their opponents, in – up to a certain point. And yet, it never occurs to the farmer in the tale, he overreacts when he sacrifices his shirt merely in order to destroy the vermin in it. Is he exasperated at his own inability to rid his sort of lice? Or, to interpret the tale back from Sulla's application of it, does he believe that twice he patiently gives his enemies notice to desist, and when they nevertheless persist in their activities he calmly exterminates them, dwelling and a life? In the former case the farmer is an ordinary man who in his exasperation responds somewhat irrationally, but in the latter case he is a fool through and through, thinking lice can be party to a trace, and destroying his own goods in order to prosecute their transgression. But surely that is not the intent of the narrator here (whether Appian or Sulla), which is rather to contribute in a cautionary and memorable fashion the fact that – like the farmer, Sulla is a man not to be trifled with, if his enemies persist

man's eyes, so he speaks with concern as here. According to the *Doxiplogia* Clitandreia of Pessinus Apollonia, a woman, her mother, and her lover were enjoying a meal together when her husband, who had been absent on a long journey, suddenly knocked at the door. The lover was hidden, and the husband asked for the bed to be prepared. As the wife stood in confusion, the mother said that they must show her husband the friend who they had just sewed. They spread their each hooding one corner, and the lover escaped. The cloth was placed on the bed, and the husband marvelled that his wife had been able to make such an object.³

Some say in a certain Greek like a girl from a well-to-do family married the poor boy, so loved rather than the rich man her mother wanted her to marry. He left together was hard, so the girl's mother found a rich man who would sleep with the girl and give her money. The mother brought the rich old man over one day, and he and the daughter had just gone to bed when the husband unexpectedly came home. The rich man hid under the bed. The girl's mother told the husband that his wife was upset because the new blanket the mother had made for the bed was too short. The wife was in bed crying. The girl's mother suggested to get into bed with her in order that they might see if the blanket was big enough. After he got into bed his mother-in-law pulled the blanket over his head, which allowed the rich man to leave the house. The mother-in-law asked the husband if he liked the blanket, and he said he did. The woman replied that she has been making blankets like that for her husband for years, and he has always liked them.⁴

An Aristophanic Allusion

That the *clitandreia* form of the tale was known in Aristophanes' day is shown by a *Parasaites* that one of the characters makes in his comedy *The Snyphidomachia*, which was produced in 414 B.C.⁵ Euripides has not mentioned this one yet, how a woman hid up a garment to the light for her husband to see, and so managed to let her lover, who had been hiding, escape.⁶ In the comedy, women have gathered to celebrate the *Thesmophoria*, a women's festival. There they discuss the many uncomplimentary things that the tragedian Euripides has presented about women in his plays, which have had the effect of discouraging husbands from trusting their wives. But Mnesithea, a maid who has joined the celebrants disguised as a woman, declares that for all the female misbehavior featured in the plays of Euripides there are in real life many more instances that Euripides has not even mentioned. He proceeds to relate four instances of adultery and other deceptions practiced by wives on their husbands, among them the present ruse. The women respond to Mnesithea's scatalogical female treachery with indignation.

The comic poet treats the tale as one that is already familiar to his audience, since he is content merely to allude to it, whereas he relates the other ruses at length. The present context of transmission, though an extremely improbable one, suggests nevertheless that Greek men might have told the story to other men or perhaps even to women as an example of the justifiableness and treachery of wives. One can only speculate whether Greek women, in the privacy of their own conversations, might also have told the tale and enjoyed it for the successful ruse improvised by the clever but immoral wife.

et. Al 1419C. *Jahrbuch der Orientalischen Literaturgesellschaft*, 1870, no. 1, 105.
 ton 1887:133–5. Söderhjelm 1912: 2–4. Jastor 1975: 19. See also Kinn 1986: 6.
 Tammela 1956: 8. [H. P. K. 1902: 46–7, no. 17. 1905: 133–4, no. 13.
 EM 3 1082–1084. Ashtman, type 14, 9C.

1. Söderhjelm 1912.
2. Söderhjelm 1912, EM 3 1082–1084.
3. Söderhjelm 1912: 56.
4. Orso 1979: 143–144, no. 206.
5. vv. 498–501.

Judgment of Solomon

Two women dispute over the possession of a baby, each claiming to be its mother. A clever king or judge splits both orders that the infant be cut in half; whereupon the true mother gives up the child in order that it may live. Or a orders that the women both pull on the baby, who will be awarded to the stronger woman, and presently the true mother less goes in order not to harm the child. Or another test is employed. The judge recognizes the true mother by the maternal concern she shows for the welfare of the child, and awards the child to her.

AT 926, *Judgment of Solomon*, is found in oral tradition and in literary inspired literature from southern Europe to China.

In a Jaina text from India, a man had two wives. Of the women, one had a son and the other was childless. While they journeyed in a foreign land, the man died, and both the wives claimed the child. They brought the dispute to a court of justice, where the minister of justice ordered the men to divide the property and then to sow the child in half, giving one half to each woman. But the true mother cried out that she wished to give up the child to the other woman, saying that money was of no use to her; the other woman said nothing. The magistrate, seeing the distress of the one woman, declared that the baby belonged to her. He made her the mistress of the house and released the other woman.

In another Indian story, a man had two wives, each of whom gave birth at the same time to similar children. Once when they were sleeping in a forest on their way to a festival, a wolf came and dragged away the child of the younger wife. She awoke, found the remains of her child in the forest, buried them, and took for herself the child of the older wife. When she saw a yoke, she recognized her child in the arms of the younger wife and tried to take him away. The noise awakened the husband, who was unable to resolve the dispute. They went from town to town until they found a judge who could decide the case. The judge ordered the child to be cut into equal parts and each wife to be given one half. At this point the older wife renounced her claim, asking that the child be allowed to live. The judge then recognized in her the true mother and forced the younger wife to confess. The judge's wisdom was praised.

A Tibetan tale employing a different test relates how a village headman of his own class but remained childless. So he took a concubine, who bore him a child. The concubine, reasoning that the worst of enmities was that between

and the true mother and that the wife would certainly seek to kill her child as he had done to her. So the mother of the husband died, and a dispute arose between the two women of the possession of the child. They went to the king, and the king could not decide which of the women the child belonged to. But a shrewd woman, to settle the matter, made women that masmaḥ as the officials were called, to take each of the women's child, and to give to the stronger of the two, and to have the child. When each of the women should pull the infant to her side, and as each should begin to cry from pain, the true mother would do so more strongly, so the king would release the child, knowing that if the child was not his, it would be able to stay again, whereas the other woman, who was not the one attached to it, would not let go. Then the king should strike the latter woman dead, and she would acknowledge the truth. Thus, the shrewd woman needed to be the true way to put the two women to the test.¹⁴

To judge from the texts, they do share with Western narratives typically present the dispute as being one between co-wives, and prefer the tug-of-war as the means of determining the true mother, although several other kinds of test are also found, including the proposed division of the child. In Western texts the disputants are usually members of different families, and the preferred method of testing is the proposed division of the child. In both cases, the clever judge employs an emotional test to solve an apparently logical problem, an unexpected twist that gives the story much of its appeal. He announces a procedure that is equal in a perverse way: each claimant may have half of the baby, or the claimants may each pull on one end of a tug-of-war, since the true mother will surely pull harder. But in truth his procedure is a covert test: not only does each woman to weigh how much she loves the child against how much she wants to win.¹⁵ So the story moves through three dramatic moments: the seemingly impossible problem of discovering which is the true claimant, the judge's strange solution, and finally the revelation that the judge's apparent solution is really a covert test, the aim of which is to induce the claimants to reveal their true feelings and motives.

Indian texts of the *Itihasa* and *Purāṇa* have been known to Western scholars since the mid-nineteenth century, and the burning issue, especially for the early scholars, has been where the story originated and whether it migrated east or west. Some interpreters have said that the Indian narratives are better motivated than the Biblical legend, which suggests to them an origin in India, while others see an origin in the Occident.¹⁶ But for all we know, a story is as likely to improve as to degenerate in the course of its retellings, so that we really have no way of answering this question, on which speculation continues.

King Solomon

According to a story in the *Septhagan*, two prostitutes came before King Solomon. The first said that the two of them shared the same house, that she nursed two or three babies, and that three days later the other woman did the same. However, she continued, during the night the other woman's baby died, and while she herself slept, the other woman switched the two babies. When she woke up, she perceived that the child with her was not the child she had borne. The other woman denied this, saying that the living child was her own

whereas the dead child belonged to the other woman. When that tale is disputed, Solomon asked for a sword and ordered the child to be cut in two, one half to be given to each woman. Then the mother of the dead child expressed her concern for it, told the king not to cut her child and to give it to the other woman. But the other woman argued that the child be cut in two and that neither of them have it. Then Solomon judged that the living child should be given to the first woman, for she was its mother. When the people of Israel heard of this judgment, they stood in awe of Solomon's wisdom.⁸

In ancient Jewish literature the *anachronous* composition of this tale testifies to a traditional story of a clever judge, the acknowledged king Solomon's reign, as an illustration of the monarch's wisdom. He explained that the judge Solomon's such profound wisdom that he was *wiser* than any other man of his time, a quality that made him famous throughout the world.⁹ King was composed probably in the sixth century B.C., and it was translated into Greek by the second century B.C.¹⁰

In *Kings* the two women live together as prostitutes during the king's reign. As prostitutes they have less respect in their dispute than do the two wives in Eastern texts, for whom marriage is not only the possession of the child but also the inheritance of the deceased husband's goods, since a childless woman has to claim an inheritance on her husband's estate. In the Hebrew version of the second text summarized above, both women give birth. At one of the same times, and when the child of one woman unexpectedly perishes as the two mothers sleep, the woman who loses her child steals the other's child and represents it as her own. In one interesting respect the story in *Kings* differs from other texts in its strategy of presentation. Texts typically begin with an objective narration of the domestic events leading up to the dispute and end in court with the judgment of the clever king, who finds a way to discover what the courtiers are privileged already to know. But the Hebrew version begins immediately with the court scene, in the course of which the disputants give the reasons of the antecedent events. At this point we know nothing of the king, does concerning which woman is the true mother and which one false. Although the Hebrew text provides our earliest attestation of this international story, that is of course on reason to conclude that it must also be a scene of the international tradition.

The Philiskos Fragment

A recent and discovered fragment of papyrus shows that the story about clever judge and the two women was also known to the Greeks of the classical period. Neither the author of the work represented by the fragment nor the date of its original composition is known. The copy itself dates to the late second century A.D., but the writer cites as a source early for the story a certain Philiskos of Miletos, who wrote in the early fourth century B.C.¹¹

Speaking of a certain man whose name does not appear in the fragment as we have it, the author declares that several utterances or *admonitions* have been transferred to him that seem originally to have been made on earlier occasions by other persons. By way of illustration the author uses

Phyliskos of Miletos has written that in the case of the two women who were bringing him to a child, he cut them a legging they had given birth to. One ordered that the child should be cut in two and one half given to each of the women."¹⁴

One thought this fragment containing only the last part of one sentence and the first part of the following sentence, it informs us, first, that a fourth-century Greek, Phyliskos of Miletos, was acquainted with the story of the two women and the clever judge; second, that migratory anecdotes were readily attached to any person who was the subject of Phyliskos's essay, so that he became the protagonist of a cycle of tales in which he presumably played the role of a clever judge; and third, that the story of the two women and the clever judge was one of these. That is, the international story was in circulation in Greece, where in the persons attributed it to a *figural* who was traditionally famous for his cleverness and wisdom, as a seventh-century Jew did in the case of Solomon and Buddhists in the case of the Buddha.

Ascyrtos, Encolpius, and Giton

That the story was also known to the Romans is implied by an incident recounted by Petronius in his *Satyricon*.¹⁵ According to the Roman novelist, Encolpius one evening made love with his lover Giton. After he had taken asleep and Trachetis relaxed his grip on Giton, Ascyrtos took the boy away to his own bed, so that Encolpius woke up to find his bed empty. Thereupon he told Ascyrtos to take his belongings and leave, since he had violated their friendship. After they had discussed their possessions, Ascyrtos said that they should ask a third man to join, and he drew his sword, saying that Encolpius would no longer enjoy the boy alone, since he, Ascyrtos, wanted his share. Encolpius drew his own sword, but the boy begged them not to fight. Ascyrtos then proposed that Giton be allowed to go with whichever of the two he preferred. Encolpius consented, but the boy chose Ascyrtos. Encolpius fell upon his bed, and Ascyrtos left with his prize.¹⁶

In this passage, two companions room together in an inn, and as in the Hebrew story, they are a pair of lowlives—prostitutes there, homosexual rogues here. Just as in the Hebrew tale, one of them steals a child belonging to the other during the night while the other sleeps, transferring the child from one bed to the other, except that here the principals are adult male friends and the contested child is a lover rather than an infant son. Upon awakening in the morning, the victim notices the theft and complains about the other's misdeed. In the Hebrew tale, the two claimants lay their case before a judge, who orders the child to be cut into half and shared equally between the claimants, but in Petronius's narrative one of the claimants—the untrue friend Ascyrtos, corresponding to the false mother—now proposes to divide the boy between them by cutting him in half. The other claimant, Encolpius, draws his sword to fight, presumably to defend Giton against being physically divided, wherein Encolpius corresponds in an odd way to the true mother, whose overriding concern is for the welfare of the child. As in the oral tale, the resolution of the dispute is nonviolent: these claimants put their swords away and appoint the boy himself to be judge, as Encolpius says, "commisique iudicium." After this point the direc-

tion of Petronius's story diverges from that of the *Book of Judges* by not only selecting the false friend Asycholus and departing with him, leaving Encliras alone and in despair.

The novelist preserves most of the events of the tale (the infant's theft, the sequence of the theft, the child during the night, the accusation of the enemy in the morning, the agreement by the antroclumants that the child should be divided in half, the objection by the true parent, not the child's mother, to be harmed, the judge's awarding the child to a test of the clumants' endurance as well as an interesting innovation, which presently appears below). The dispute itself among male clumants, though male clumants are not incorporated in our tradition, and the contested child is a male (over fifteen months old), though actually the disputants do not refer the matter to a trial by ordeal (even though the clumants thereupon pick up parts of the judge's tribunal). Asycholus proposing that they divide the child in two. Given according to whom the child is to be awarded.

Although this adaptation of the tale gives us our only trace of the story in Roman literature, the story itself must have been familiar to its audience. A Roman illustration. A remarkable wall painting found at Pompeii in 1882 quickly acquired the nickname the Judgment of Solomon (see figure 1). The painting shows, on the right, a tribunal upon which there are seated three judges, or one judge flanked by two subordinates. Several soldiers stand nearby as guards. Before the tribunal, a man and a woman hold a naked infant down on a butcher block, and the soldier, holding a meat cleaver in an up-lifted arm, is about to cleave the child. Immediately before the tribunal, another woman, on her knees with arms upraised and anguish on her face, is



Detail of a wall painting discovered at Pompeii in 1882. Reproduced from *The Ancient World and Its Remains*, ed. by R. A. Coates, Part A, Quarter 1985, p. 26.

erfiling the ledge. On the left, a number of spectators look on. The fresco certainly depicts the story of the two women and the clever judge, wherein the judge's test is taking the form of a proposed division of the infant. The painting necessarily predates the eruption of Mt. Vesuvius, which destroyed Pompeii in A.D. 79.

None of the characters in the fresco are depicted as Egyptians. Accordingly, it would not have been commissioned by a Jew and, in any case, unlikely to portray the Hebrew story. Since hippopotamuses and ibises appear in other paintings in the same house, the scene of the judgment must be Africa or Egypt. If this is the case, the painting may illustrate a famous episode in the life of King Bocchoris of Egypt, whom classical authors in the first centuries of our era mention as a man of great wisdom and whose judicial decisions were still current in their day.¹⁸ Several other Roman paintings have also been interpreted as being illustrations of this story.¹⁹

Although there is ample evidence that text AT 926 was current as an oral story in the classical world, no Greek or Roman author seems to have given it a narrative treatment, and it is attested in surviving literature only in a fusion. As such, in the West the narrative is best known from its appearance in the Hebrew bible as an instance of the wisdom of Solomon.

cf. AT 926 *in* *Texts from the Ancient Middle East* (Moffett) 111. See also *Edgall, The Dead and the Living* 1983:33, 34; Lombroso 1883; Candor 1889:313, 36, 337, 34, 306, 36, 38, 387, 404, 416, 457, 463; Köhler (1898) 133, 533; Lucas 1903; Engelmann 1904; Roscher 1909:33; Zachariae 1906:33, 38; Frazer (1918) 2570, 871; Gunkel 1921:143–146; Goebe 1932:21, 34; Turner 1973:8–14; Ashliman, type 926.

1. Candor 1889; Zachariae 1906:133–138; Frazer (1918) 2570–571.

2. Frazer (1918) 2570–571; cf. also L. P. Tessier, "Two Greek Versions of the Story of Solomon's Judgment," *The Indiana Antiquary* 42 (1913), 149.

3. Zachariae 1906:136–137.

4. Candor 1889:306.

5. For example, see *edgall, The Dead and the Living* 111, 214, where Penelope solicits Eurycleia to help her get Odysseus back to the bed-chamber; the bed-chamber and preparation for the morning meal, as Odysseus, however, do not exist; and Penelope knows a nurse serves the bed-chamber, but is not the bed-chamber, but is moved from the bedroom. The *edgall* process is a *sedes materiae* to move the bed, putting thereby that he is not the Odysseus, but a nurse, but is not straightforward, she would challenge the claimant to describe the bed. See further "Homecoming Husband."

6. For example, Köhler (1898) 133.

7. For example, Turner 1973:13. See more generally Dundes 1969.

8. 3 Kings 3:16–26.

9. 1 Kings 3:16–28.

10. 4:29–34.

11. Schurer (1906) 3476–477.

12. Turner 1973:9.

13. P. Oxy. 2944; Turner 1973:8–14.

14. Lucas 1903:257.

15. *Sol.* 79:8.

16. For a version with male claimants, see Lombroso 1883:573–574.

17. *Sol.* 88; Lombroso 1883; Candor 1889:313, 36; Engelmann 1904; Roscher 3309–331.

18. *edgall, The Dead and the Living*, volume 111. *edgall* 117, 63; Zeno 1926:260. See further Lombroso 1883; Lucas 1903:361–262; cf. Rohde 1966:370 n.1.

19. Lucas 1903; Goebe 1932.

Keep Your Seats! Prince the Flutist

A proud woman immersed in her aristocratic pretensions is told, "A surprising lot of them are rising for her," she bids them be seated.

This comic title, which pokes fun at the class snobbery and exclusivity reflected in northern and central Europe in the AT 800 "Keep your seat,"

In its modern form the tale is probably first attested in the collection of stories made by Heinrich Betel and published in the early 1850s. When a certain man became mayor of a village, he purchased a new sheepskin coat for his wife. Haughty in part because of her new garment and in part because of her husband's elevation in the town, a woman imagined church services as a proudly clothed hunt. The gospel had just been read and the congregation had stood up, which she interpreted as a gesture of honor for herself. Thinking of her previous status she said, "Do sit! I am proud of my new dress now."

According to a Tyrolean text published in the early twentieth century, one Sunday a woman from outside the community entered the church to visit a certain village. The sermon was concluded and the deacon arose from his seat. When the woman saw that everyone stood up, she stood and said, "Oh, stay seated. I'm not that noble!"

In some variants the action is given an academic setting: a student who has been summoned to appear before the academy goes to the door of the professor. *Prince* sees the professors standing and calls out to them that they should remain seated, since there is room enough for him at the door.³

A Roman Anecdote

It has gone unnoticed that the modern story has a classical counterpart: an anecdote recounted as a tale in Latin verse by the scholar Lucilius in the first century A.D. The church or university setting of recent texts is mirrored by a theatrical setting in the ancient narrative.

A flute player named *Princeps* (*Princeps* was provided music for the stage, once fed and broke his shirt. Some months passed, and the spectators grew silent. When *Princeps* began to walk with a lurch, he was induced to put in an appearance at a show. The chorus was singing a song that was new and strange; he had been away from the theater for a long and learned time and he said, "Rome is secure since *dius Princeps* sits!" The audience stood up to applaud, and the flute player, thinking that his fans were congratulating him, threw kisses to them. Part of the audience, seeing his foolish mistake, laughingly called for an encore. The chorus repeated the song, and *Princeps* took a full bow. At first the audience thought that he was taking a bow on behalf of the chorus, but when they perceived that he was proudly taking the honor being paid to the emperor, they threw him out headlong.⁴

Phaedrus introduces his fable with an apt proverbium to the effect that when an empty mind has received some small encouragement and becomes so exaggerate its own importance, it is easily brought into ridicule. Similarly, in his *novit index* Thompson places the central idea of the Phaedrian tale among instances of what he calls the self-deception of the lowly, a comment based on

Aesop's tales. The empty mud in this case apparently belonged to the flutist Cassius Praxinos, a historical person known from inscriptions, the event that evidently gave rise to the anecdote having taken place in A.D. 9.

In both the ancient and modern tales, the lone protagonist joins an assembled group of people at the theater (the chorus) and (1) when for one reason or another the chorus starts (2) the person foolishly imagines that he (she) is being honored and (3) acknowledges the supposed honor (throws kisses and bows, bids them be seated). The stories are parallel in their main features, but since they are also rather simple, I see no way to discern whether an ancient event or anecdote has been influenced by *Keep Your Seats* as an established story pattern in oral tradition, or whether the parallelism is the result of independent invention.

The protagonist of the modern tale is marked as being exceptional, in some ways the wife of a locally important man, an outsider who is visiting the village of a student in a context of professors. In the ancient tale the protagonist is exceptional in several ways, being at once an entertainer with the marginal and ambiguous status of servant and celebrity and also a person who has been absent from the theater for some time because of an accident. Thus he is simultaneously a person of low status (like the student), a person of high status (like the mayor's wife), and a stranger. Like the woman from outside the village, Morryver, whereas the protagonist of *Keep Your Seats* characteristically makes one mistake (misinterpreting the standing of the assembled persons), Phaedrus makes two (for after foolishly misunderstanding the chorus's honorific reference to the Prince—that is, the emperor or his named successor—as being to himself, he goes on to misinterpret the audience's rising to applaud the chorus as rising for his own benefit). Finally, whereas the joke normally concludes abruptly with the main character's foolish mistake, the ancient tale continues with the audience's deliberately inducing the protagonist to repeat his folly and then ejecting him from the place for his presumption. In short, the comic fable is worked out more elaborately than the modern joke.

Lit. AT 1861*, *Keep Your Seats*; EM 2 1039–1040

1. Bebel (1907) 2.53, no. 119.

2. Dörer 1906 294, no. 81.

3. EM 2 1, 39.

4. Phaedrus 5.2: "utique me amicae meae vocant princeps." The misunderstanding is less natural in English than in Latin, which lacks definite articles.

5. Phaedrus 5.7 = Perry 529.

6. Motu 1953.3, *Flute-player thinks song meant for the prince is sung to him*.

7. Perry 1965 160.v.

Labor Contract § Aesop and Xanthos

A XANTHOS is hired by a farmer who agrees to pay him an amount of money in return for his services for a period of time. The master also proposes that they enter into a bargain according to which the first one to become angry shall re-

cent so many blows, sort of an amount of money, have his nose nearly cut off, lose his left eye, etc.) and the youth agrees. In each of the episodes that follow the cruel master assigns the youth—no, really punish him—some tasks, intended to frustrate the youth so that he will become angry, but others are simply tasks, usually of an agricultural or pastoral nature. For his part, the clever youth responds to each assignment in such a way that he either escapes, or inflicts frustrated anger, or causes major damage to his master's property or family or farm. In the end the youth triumphs when his master bursts into anger to find, losing the bargain, or desperately agrees to buy off the youth so that he will quit the place.

This humorous and very popular tale is A1000-1006, *Agreement of a Young Man with a Devil*. Often the protagonist is the youngest of three brothers. The first brother enters the service of an angry master and loses miserably and so the second brother does so with the same outcome, but the clever third brother succeeds, for he turns against the unkind master to prove that the master used in order to enrage the first and second brothers. As usual in tales of three brothers, the first two serve merely as victims for the third, whose adventures are the focus of the tale, although the initial episodes, especially the first, illustrate the master's cruelty and the customary success of his tactics, preparing us to expect the well-deserved reversal of his fortunes that the third brother incessantly struggles about.

The core of the tale is the series of individual tasks that are framed by the labor contract and in particular by the anger bargain between the master and the hero. Although the central episodes are traditional in content, they have no fixed number and no fixed order, except that they tend to appear in a minor or less climactic sequence so that the damage caused by the hiring and the exasperation felt by the master increases. This kind of folk tale, a narrative enclosing a variable number of smaller tales in variable sequence, has been called a *congenerique*.¹

According to an Irish tale recounted in the 1870s by an elderly farmer, Thomas Moran, a certain widow had three sons. Each spring one of the boys went to the hiring fair in Newcastle West where he was hired by a farmer offering double wages for the spring work—no job to last until they heard the first cuckoo—but with the strange bargain that either of them should become vexed with the other he would receive twenty lashes with a whip. The first and second brothers each quickly lost the bargain. In the third spring the youngest brother was hired. One day the farmer had his calves and then ordered the youth to look high and low for them, saying he would get nothing to eat until he had found them. The boy leveled the boy name, explaining that he was looking high and low for the calves. He asked the farmer if he was vexed with him, but the man said he was not. The next day the farmer told the youth to drive the calves across the river, talking can not to get their feet wet. The boy clogged the creatures across the water up to his knees, drowning the calves but keeping their feet dry. When the boy asked the farmer if he was vexed, he replied he was not. The next day the farmer's wife told the boy to keep a close eye on every head of cabbage in her garden lest she be robbed. So the boy walked at their chickens, ducks, geese, and sheep, placing one eye on each head of cabbage. Again, the farmer denied he was vexed. Finally the farmer's wife, paying con-

served with his husband, had a cow, a hedge and imitated the sound of a chicken. So, go forth, boy, with this term of work was over. The plan was to imitate the cock with the cow, then to go home. But the coach remarked that it was a cock and a chicken. But threw a stone at the hedge, nearly killing the woman. This time when the youth asked the farmer if he was vexed with him, the farmer said he was never been so vexed in his life. So the boy got his wages and the farmer got his lashes.²

Since the central episodes are potentially complete utterances that can often be found elsewhere as independent narratives, Aarne-Thompson classifies each episode as a non-dependent type. Thus the first story can be described typologically as AT 1100 *Boy and Nymph*, *Second* AT 1101 + AT 1102 *Loss of the Golden Ring* + *Almond Blossom*, and *Third* AT 1109 *The Woman as Chicken and the Fox*.

According to a Danish tale collected in 1887, a poor man had three sons. Poor Peter and Esben, setting out into the world, Peter hired on with a farmer who agreed to pay him a bushel of money at the end of a year if he did everything he was asked, but the first one of them to lose his temper was to have a good whipping on his back, and his backside Poytailed, and so did Peter and now Esben set out and was hired by the same man. That evening the family sat down to eat and when no one invited Esben to join them, he sat down at the table took a spoon from his pocket and helped himself. The same thing happened at breakfast the morning. The farmer then ordered Esben to plow the field, saying him he could return home when the master's dog came home. But long after the neighbors had gone home, the dog remained lying down in the field. So, as Esben struck it with a plow, made. It ran home whining, after which Esben cut loose the horses and rode home on one of them. He asked the master if he was angry. He said he wasn't. One day the master told Esben to take care of his pigs, watching out that they not run into the mudhole. Esben cut off their tails, drove the pigs home to his father's house, planted the tails in the mud, and scolded his master but all the pigs had run into the mud hole. The master tried pulling one of them out, but its tail apparently broke off so that it tumbled into the mud. Esben asked his master if he was angry, and the man said he was not. On another occasion the master's wife asked the youth to wash her child in soot and cut. So Esben took him to a brook, strapped him, scrubbed him, hang him up to dry, and returned none. By the time the woman asked on her child, he had frozen to death. Another day the master told Esben that he and his wife were going to a party. Among other things Esben was to come to the party and cast an evil, in the direction of his master now and then, and to arrange for some light for the walk home. He admonished the coach to do exactly as he had told him. Esben killed his master's four sheep and set fire to the barn. At the party he threw a sheep's eye in the direction of his master whenever he had a chance. When the master asked Esben about a letter for the walk home, Esben explained that he had set the barn afire. In the hopes of getting rid of the fire, but the master tried to kill Esben in bed but was saved. In desperation the man told Esben he could leave now with his full wages for the year, but Esben declined. Finally, the man offered him all the money that a team of two horses could carry. So Esben was driven home with a large amount of money.³

The central episodes of the fable type typically have one to three components: assignment, execution, confrontation, and evaluation. Thus, the master or mistress assigns the youth a task, the youth goes to work, escaping the obvious frustration or causing damage to the farmer, with feigned innocence the youth gives the farmer an account of his performance, and the farmer, asked if he is angry, says he is not (or simply laughs his praise), usually the youth derisively accomplishes the assigned task in a reckless and malicious way, such as when he conveys the farmer's calves across the stream by side clew and so breaks them, and when he sets the alarm on fire in order to provide light. Often he plays the literal fool, as when he pretends to understand literally the farmer's instructions to "look high and low" and when he takes literally the instruction to "cast an eye" in the direction of his master.

Aesop and Xanthos

Although no straightforward text of the Aesop fables as such is known from ancient literature, the cluster of episodes in the *Aesop Romance* gives the impression of having been created from the same template as the fable type. The *Aesop Romance*, a humorous Greek novel purporting to be a biography of the fabulist Aesop, was composed for a popular readership by an unknown author probably in Egypt in the first century A.D.¹ The compiler drew his material from a variety of sources, mostly traditional narratives of various kinds.²

The novel relates how Aesop, a Phrygian slave, was sold to his master, an itinerant slave dealer, who took the slave to the island of Samos where he sold him to the philosopher Xanthos. The outspoken Aesop soon clashed with Xanthos and his wife. Unfortunately, there is a lacuna in the text at this point, but from subsequent allusions it is clear that in the missing page Xanthos, not warning Aesop to cause him any more trouble, instructed his slave not to do anything more or less than he has been told to do, otherwise he would receive a beating. Xanthos now told him to pick up an oil flask and to accompany him to the bath. Aesop vowed to nurse the oil flask's master a lesson in giving orders. At the bath when Xanthos asked for the flask and found it empty, he asked Aesop where the oil was. Aesop replied that it was at home, for Xanthos had said to bring the flask and to use it but had said nothing of the oil. Aesop explained that he was following his master's instructions not to do any more than he had been told to do, so as not to get a beating.

Next, seeing some of his friends at the bath, Xanthos told Aesop to go home and prepare lentils. He gave meticulous instructions, telling Aesop to put a tripod, add water, place the pot on the tripod, put wood under it, and light it, and if the fire died down, he was to blow on it. Aesop went home and cooked the lentils, seed. Presently Xanthos invited his friends home for a lentil dinner. When they arrived, Xanthos told Aesop to bring something to drink for his right from the bath. So Aesop filled a chamber of bath water and served it. When Xanthos asked what it was, Aesop said it was something to drink right from the bath. Xanthos became sicker and told Aesop to bring his food. Aesop brought it and merely stood there. Xanthos asked about this, and Aesop explained that Xanthos had asked for his food, though he had not said to get water in

— or to avoid Xanthos's suit, Xanthos asked Aesop to let him see if the lentil was cooked yet. So Aesop brought him more lentil seed, and Xanthos ate it and told Aesop, "Well, I was right to be served." Aesop served everyone lentil, water, and . . . Xanthos asked where the lentils were, Aesop said that Xanthos had eaten them. The philosopher asked whether he had cooked only one lentil seed; he explained that Xanthos had told him not to cook *lentils*, which was singular, and not *lentils*, which was plural.

Xanthos then instructed Aesop to cook the four pigs' feet he had bought, cooking them up as a pretext to give Aesop a beating. Xanthos sent his slave away to command the work Aesop was given. Xanthos took one of the feet from the kitchen, and at a pig's return Aesop guessed that Xanthos had hid the feet elsewhere in order to give a pretext to beat him. So he went out in the yard and put out food for a pig that Xanthos was saving for his wife's birthday, and added it to the kitchen. He mentioned to Xanthos that Aesop might run away if he did not find the missing foot, so that Xanthos secretly returned it to the pig. When Aesop presently served the pigs' feet, Xanthos turned pale and asked how many feet that pig had. Aesop replied that the suan was correct since there were five feet there and three on the pig outside. Xanthos complained to his guests that Aesop would soon drive him crazy, but Aesop commented that Xanthos had not formulated so strict a policy toward him. Aesop would have been a proper servant. Xanthos said nothing, since he had no pretext for whipping Aesop.

When another occasion Xanthos was dining at the home of one of his students. He took some portions of the food and gave them to Aesop, telling him to take them wherever he liked, kindly toward him. Aesop took the food to Xanthos's house, where he gave it not to Xanthos's wife but to the family dog. He explained to Xanthos that his dog felt more kindly toward him than his wife did. Xanthos asserted his anger, whereat he would find an excuse to whip Aesop.

The next day Xanthos invited some of his students to dinner and instructed Aesop to cook something that was good. Aesop served tongue for every course, ending with tongue broth. Xanthos's guests all became sick. Aesop explained to Xanthos that he had only followed orders, preparing something that was good, or what was more useful in life than a tongue? Apologizing to his students, Xanthos invited them for dinner again. This time he instructed Aesop to front of his students to buy something that was no good. Aesop went out and brought more tongues, which he cooked for dinner. When again all the courses again proved to be tongue, Xanthos angrily asked why he had bought tongue. Aesop, pointing out the terrible things in life that result from the use of the tongue, asked whether anything was worse than a tongue. When one of the students criticized Aesop as a troublemaker, Aesop called him a busybody for trying to encourage his master's anger.

Then Xanthos, still seeking a pretext to whip Aesop, challenged Aesop to find a person who was not a busybody, and to invite him to dinner the next day. If the man meddled in another's business three times, Aesop would receive a beating. Aesop invited a man who appeared to mind his own business, but Xanthos thrice managed to induce him to meddle, so that Xanthos had Aesop whipped. More over, Xanthos threatened to inflict worse torture upon

Aesop, if he did not succeed in finding a widely accepted counterpart to Aesop, found a man who seemed very much so. As a result, Xanthos was unable to evade a single model comic comment from him. Even when Xanthos conspires with his wife to get rid of her former master's pig, the carpenter built right in the room in order the said carpenter to allow the guests to dine, protest at it, and even offered to eat his own wife in the pork. At this point, Xanthos acknowledged that Aesop had defeated him; the good Aesop to set aside his chicanery, and Aesop agreed to serve him well from then on.

The nature of the bargain between master and servant in the *Anger Bargain* differs somewhat from that in the *Task Bargain* for the one who will receive a beating is not he who is said to become angry, but the servant, to wit, in the instruction. Nevertheless the characters, in the novel and the folk tale, behave in a very essentially the same way throughout, for in both the master tries to force the servant to fail, the servant gives the appearance of following instructions, and in reality sabotaging the task, and the resultant frustration, not by the master, but by the servant, can no longer tolerate the current work. He tries out the alternative task, to display the same episode, success, and the episodes end to show the same firm, assuring execution, confirmation, and evaluation. So the slight difference in the terms of the bargain has little or no effect on the nature of the narratives.

The principal features shared by the two ancient folktales are the following: (1) The protagonist goes, is taken, into the world, where he is hired (purchased) by a new master. (2) The master takes a beating (or he and them first becomes angry, said, receive beating, so that if the servant does not follow orders exactly, Aesop received a beating). (3) The master now gives the servant a series of tasks. (4) A failure performs a task in a deliberate, reckless manner or playing the lute, a fool (in causing harm to the master). Eventually, (5) he justifies his actions to his master, (6) who restrains his anger. (7) As the master's frustration grows, his desire to induce the servant to become angry or execute an order inexact, then increases, (8) to the point where the frustrated master acknowledges that his servant has defeated him.

The comparison shows that the folktales and the Aesop stories share the same general story idea and pattern of realization, suggesting that they are probably forms of the same tale. Since none of the specific tasks assigned to the master are actually common to both the only tale and the novel, the similarities are primarily structural. Nevertheless, they are not entirely different in content. Xanthos's deliberate hiding one of the pig's feet is quite similar to the good farmer's deliberate hiding the calves. Aesop's deliberate offering of his master's pig is reminiscent of the hide episode in which the good farmer hides the tails of his master's pigs (AT 1004 *Hide the Tail*, M 3), and the tried conspiracy of Xanthos and his wife in the final episode of the story is like the tried conspiracy of the first master and his wife (AT 1005 *The Devil and the Devil's Wife*, both of which being desperate in nature, also occur at the end of both tales. The structural parallelism and these anecdotal correspondences in substance constitute together a strong case for a historical connection of some kind. Most likely, the tale, as adapted to ours, is that the *Anger Bargain* is his fictional biography of Aesop.

A Greek Joke

The witicism is found in Plutarch's *Crack Crack* from antiquity. A nautical man, drowned while swimming, so he swam near a girl in the water until he had earned a wife swimming. In the ancient Greek joke of postponing engaging in the sport until the sportsman has learned to swim, it is attributed to the swimmer, whereas in our texts it is a good swimmer by the sportsman and scolded as by the bystanders. The jokes are not at all the same.

J. Al. 2535. *Crack Crack* by McK. 1914, 43, 29. *Metaph.* 1967, 157, 165.

1. McCartney 1931-197, citing *Excerpta* s. June 1922, 186.

2. *Phil.* 2.

Loading the Wood ☞ *Sorites*

A fool, loading his horse oxen, keeps adding more stones, wood, etc. to the load, saying that if his horse can draw or carry one stone, it can carry another. He so overloads the horse that it cannot move. It happens with people using the same logic, he completely unloads the horse.

This tale is AT 1242, *Loading the Wood*.

So in a Danish narrative written down by the informant himself in 1884, a man from the island of Fyn was loading stone. After loading the horse sufficiently, he staved another hear throwing stones into the wagon since every time he threw in a stone he said, "If it can pull those it can pull this one." When the man was ready to go, the horse could not pull the load, so that the man had to unload the stones. For every stone he tossed from the wagon, he said, "If it can't pull those, then it can't pull this one either." And so he continued till the wagon was empty.

Sorites

The tale of the foolish drayman is not attested in ancient sources, but the logical problem of the heap was familiar to learned persons as a highly technical one, whom it was known as *sorites*, from Greek *sortes* 'heap' or *tasos* 'heapen', 'the problem of the heap'. Does one grain of wheat make a heap? If not, when you add another, do you now have a heap? As you add more one at a time, when which grain of wheat do they become a heap? As you remove one grain at a time from a heap, does the departure of any single grain cause it to cease being a heap? No individual unit seems to have a decisive effect on the whole.

Sorites was one of several problems propounded by Euclides of Megara, a contemporary of Anaxagoras, and ancient authors frequently refer to it. Plutarch alludes to *sorites* in one of his *Epistles*, saying that, since the oldest writers are regarded as the best, how could most a writer be so accountable good? So men, died years enough? If so, what of a writer who died a month or a year, or at

Some Greek Numskulls

In his essay *Chloros*, Pindar³ says that persons who have moved from one region to another may display either provincialism or wisdom in attitudes and mentions that we laugh at the silliness of the man who declares that there is a better moon in Athens than in Corinth.⁴ Pindar's money is lades to the sky here. The half-bale may have recounted how an Athenian numskull visiting Corinth and observing the moon one evening commented that the Athenian moon was superior to the Corinthian moon. For example, he may have said that the Athenian moon was fuller, or there are modern versions where a traveler confronted with only a half-moon, feels himself fortunate that back home they have a full moon.⁵

A different form of the title tale appears in two versions in the manuscripts of the ancient Greek jokebook *Phylarchus*. In one, a fool seeing the moon asked his father if there were such moons in other towns as well; in the other, a fool who saw the moon while he was in town asked his father if other towns also had such moons.⁶ The first version gives no hint as to what prompts the question but in the second version we may suppose that an inebriated speaker accompanies his father from their village into a town or city and being surprised that the town possesses a moon like that in his village wonders whether all towns have their own moon. Here, as in the Spanish tale, the interlocutors are a father and his father, whereas in Pindar's tale the self-satisfied numskull appears to be an adult.

3. *AE* 1334, *The Lord's Prayer*, Thierfelder 1968:217. Manuscript 587195, 350, max type 1334. *EM* 9:802-805.

1. "La luna de Saamanca / así es redonda y blanca." Chevalier 1983:170-171, no. 111 Briggs (1970) *AE* 278.

3. *Phylarchus* *Mor* 601C.

4. *EM* 9:802.

5. *Phil* 49.

6. Thierfelder 1968:217.

Lord's Prayer ❷ Sisyphos and Thanatos

The devil (Death, etc.) agrees not to take a man until he has said a certain prayer for the last time. So the man avoids saying the prayer, thereby preserving his life.

This tale is *AT* 1199, *The Lord's Prayer*.¹

In a numerous narrative collected in Israel from a Moroccan born Jew, there was a town whose inhabitants were very pious. Among the inhabitants was a watchman named Meri who had an evil wife. Not trusting in God, she wanted to put money aside for their old age, whereas Meri told her he trusted in God so that they should not be afraid. God, seeing all this, instructed the Angel of Death to take the soul of Meri, because he no longer trusted in God. When the

Angel of death, the angel visited a Mourner, after pleaded to him not to take away his soul, as he should have prayed the Sabbath prayer. The angel agreed, saying, "I shall be damned if I take your soul before you have prayed this prayer." The Mourner began to weep, and said, "I shall be damned if I ever complete this prayer."⁷²

Sisyphos and Thanatos

The ancient Greek trickster Sisyphos plays a saw for though more complicated trick on Death. Indeed, he outwits Death twice in succession.

According to the mythographer Pherokides, Sisyphos once incurred the anger of Zeus, who thereupon sent Thanatos (Death) for him. But Sisyphos predicted the approach of Thanatos and bound him in strong bonds, whereupon human beings ceased to die. Eventually Ares released Thanatos and handed Sisyphos over to him. Before he died, however, Sisyphos instructed his wife Menippe not to make the customary funeral offerings upon his death. When some time had passed and Menippe still had not performed the rites, Hades asked Sisyphos a question and let him go in order that he might reproach his wife. But when Sisyphos reached Corinth he did not return until he had eaten and drunk. Hades made a rough chase so that he might not run away again.⁷³

Our chief narrative source for Sisyphos's deception is Pherokides, and of his account we possess only a summary by a scholiast who relates the two stories of Sisyphos's trickery in explanation of Homer's calling Sisyphos "the craftiest of men." In the second story, which concerns us here, the cunning Sisyphos has the foresight secretly to instruct Menippe not to perform the customary offerings to him upon his death. So after Thanatos has taken Sisyphos to Hades' realm and his wife has puzzlingly failed to perform the usual rites, Hades allows Sisyphos to return to the world of the living only long enough to instruct his wife to do her duty. Once he is home, however, he does no such thing, living there happily until he dies a natural death.

The poet Theognis apparently mentions a variant form of the legend when he compares different desirable possessions that a man might have—wealth, wisdom, cunning, persuasive speech, and swiftness of foot—and as an example of cunning cites Sisyphos, who "Theognis says used his cunning to return from Hades, not in something that no other person has contrived to do, having persuaded Persephone with clever words." In this version Sisyphos evidently persuades Persephone rather than Hades. Thanatos forbids him to return to the world above. A character in a Sophoclean tragedy also alludes to the story when he speaks of a certain person's dying and returning from Hades' realm, just as Odysseus's father did. He means Sisyphos, having in mind the tradition, according to which Odysseus's biological father was not Laertes but Sisyphos, who had seduced Odysseus's mother Antikleia.

The Sisyphos legend is similar in structure and spirit to modern tales of a respite from death, especially *The Lady's Finger*. In both the ancient legend and the modern tale, the trickster gains from Death (god, etc.) a respite from death until, if he will, he have performed a final religious rite (he will have in

structed his wife to do so.³ Death agrees.⁴ The trickster reads out loud the rite (gaveas instructing his wife to perform the rite) and thereby prolongs his life.

The Lord's Prayer is one of a number of tales in which a human being – a man – gains a respite from death and then is postponed or entirely escapes a fate. Thus when it is claimed that a certain person will die, only until a particular candle burns itself out, some one else sees the candle postponing the first person's death under a trick⁵ or a man who is trying to get the devil when his work is finished chooses never to finish it. The same idea appears in stories in which a creditor agrees not to collect a debt and the debtor's beard is completely shaven off, or a certain man is not to be killed until he has completely drained his cup.⁶ Animal tales constructed on the theme of a respite from death are also found. The captive persuades his captors not to devour him until after a particular, apparently unmet condition is met; the preacher agrees, and the victim escapes, as in the Aesopic fable in which a dog persuaded a wolf to eat him not then and there but later, when it would be fatter, but when the wolf returned he found the dog living in the roof of the house and out of reach.⁷

The legend of Sisyphos and Thanatos shows that later Christian tales in which a trickster and the devil contend for the souls or life of the trickster draw upon pre-Christian models. But although the Greek spirit of death, whether he is called Hades or Thanatos or something else, is happy to win more souls for his realm, he is not a spirit of Evil competing against a spirit of Good for the acquisition of souls; he is simply the spirit of death, and in the end he will get all the souls anyway. When the prayer stories were Christianized, the role of Death was assumed by the devil, for in Christian doctrine would have been illegal for a mortal to contend with him for the possession of his or her soul.

[1] AT 1199 *The Lord's Prayer*; Meier 1885:242–3; A. A. Macrakis, *Pop. Lit.* 40 (1938): 300.

[2] The motif of a respite from death appears in a medieval version of AT 313 *Unhappy Death*. See Meier 1885:242–3; Christian Andersen, *50 Stories* (1922, 1953). After Death comes for the speed boat, the sailor says: "And now you can do as you like," the *Lord's Prayer*, and Death agrees. "You can have the prayer," the devil demands, "and I and Death will be obliged that we have been tricked," reports the sailor. But at the end of the evening, having heard nothing from his wife, he returns to complete the prayer, which trickster then turns by Death, the man unthinkingly utters the entire prayer.

[3] Nov 1813:18 no. 8. The narrative appears in a collection, *Noveller Merckeliges* (1798), where the trickster, the Angel of Death, himself is the one who is deceived. The Angel of Death comes for the man, but the man's deception of the time the trickster is expected to depart wins him an Angel of Death postponing the dying man. Merck is induced to say the prayer over him, and the disguised Angel jumps out of bed and takes Merck's soul.

[4] *FGH* 3 F 119 = *scha*; Homer II 6.153. See further Wilamowitz-Moellendorf 1884:201–202; Roscher 4:661; Cantz 1993:174.

[5] Homer II 6.158.

[6] For a discussion of the tales in which Sisyphos binds himself to outwit Sisyphos and the Devil.

[7] 6:694–718.

[8] *Phonotetes* 622–625.

[9] AT 1187 *Melager*; see further Hansen 1997a:452–453; *EAd* 9:547–551.

9. AT 1187* *Unfettered Youth*.

10. BP 1781 n. 1.

11. Perry 134. Hsfr 137. This international tale is AT 132F, "Went but I am Fat Enough."

Magic Object and the Trolls — Perseus

Two brothers are born and miraculously set out wandering, each in his own direction. The first brother encounters three old women (men) who share in a magical necklace and then returns in exchange for three magic objects or items of knowledge: a magic sword (shik) with which he can kill anything, a soup that cures sickness both land and water, and a recipe for brewing an immense amount of beer at a time (a prayer, and no one can withstand). Going on, he arrives in a land where a princess is being sacrificed to three trolls. The youth confronts the three ogres in succession, killing them and cutting out their tongues, which he stores away. A impostor claims to have killed the trolls and sought to wed the princess, but the hero, producing the tongues, proves himself to have been the slayer, so that the impostor is executed. The hero now voyages on his magic ship to a place in the sea where a troll is about to wed a captive princess. The hero kills the troll, and there is a glorious wedding party, he bringing them beer of great strength, and rescues the princess. Bringing her back to his previous kingdom, he summons his brother, whereupon he himself weds the first princess, his brother the second.

Found in northern Europe, this tale is AT 581, *The Magic Object and the Trolls*.

The tale is typically made up of several parts: (1) an introduction that takes the story from the birth of two brothers to their departure and separation; (2) one brother's acquisition of wondrous objects through his encounter with one-eyed persons; (3) his rescue of a princess; (4) his rescue of a second princess; and (5) the outcome, in which the brothers reunite, the hero marrying the first rescued princess, his brother the second. We shall not be equally interested in all parts of this tale. I dwell on the two episodes (2 and 3), for which there are ancient analogues.

In a German text from Schleswig-Holstein, a man had a son who set out to seek his fortune. He reached a forest, and presently there came along three persons who had only one eye between them, such that whoever possessed the eye had to see on behalf of the other two and to aid them. After the youth scrambled up a tree, the three persons sat beneath it. The three thought they need something of the tree, so they took turns using the eye and climbing the tree to look around, but the first two saw nothing. As the second man was passing the eye to the third, the youth grabbed it, so that the men could no longer see. Each man now offered the hero a wondrous object in exchange for the eye: a prayer that no one could refuse, a land and water soup, and a stick that would kill whomever it struck. They made the exchange. The youth went on, came to a king's palace, and hired on as a cook's helper. Now, a giant came to ask for the king's daughter in marriage, threatening to cause havoc in the kingdom unless he was used. A certain Rannth offered to do combat with the giant in exchange for the king's daughter, and the king agreed. But the hero

sailed in his magic ship he met and at the giant engaged him in a fight and killed him with his magic stick. After eating all the giants' tongues and sailed back home, reporting that nothing had happened. When Rinneth heard the giant dead, he cut off his head, held the king's head, and gave him the tongue of the princess. These events are repeated with the king's sons, brother and sister, who with the father of the two, with few differences, enter into the same exchanges as demands and the hero employs his magic power. When cooking pressed by Rinneth's givings, his daughter observed that the three giant heads had no tongues. Rinneth explained that giants had no tongues. The cocks he per produced the tongues and was declared the true son of the giants. The youth wed the princess and became the king's successor, whereas Rinneth was hanged. This version of the tale features only one hero, so that there is no rescue of a second princess and no double marriage.

In a Norwegian text, two sons born to a poor couple immediately set out to seek their fortunes. One called himself Lilekört, the other King Lauring. They parted ways, and Lilekört presently encountered an old hag with a single eye. Lilekört grabbed it, and the old hag gave him a magic sword in return for her eye. Soon he met a second old hag, stole her eye also, and exchanged it for a magic ship. The same transpired with a third old hag, from whom he obtained a recipe for brewing a great amount of beer at any time. Sailing then in his magic ship, he arrived at a king's palace where he became a cook's helper. But the palace was mourning, as it turned out, since the king's daughter had been promised to three trolls, of which he first would come shortly to fetch her, although Knight Red had promised to rescue her. When the day came, Knight Red escorted the princess to the shore, toward the troll, but did not himself stop to confront the troll. Meanwhile, Lilekört showed up and fought the five-headed troll, killing him with his magic sword, took the troll's treasure, and returned home, after which Knight Red reappeared, cut out the troll's tongue and tongue, and forced the princess to say that Knight Red saved the girl. The episode is repeated with the second and third troll. In the eventual confrontation of the hero and Knight Red, each proves to be a trifle. The latter the treasure, the latter the tongue and tongue. The king found Lilekört stolen the more convincing, so fast he got the princess and half the kingdom, while Knight Red was thrown into a sack pit. The tale concludes with the rescue of a second princess, the reunion of the brothers, and a double marriage. In this text the group of three persons with a single eye become three individual persons, each possessing one eye. Oddly, the hero takes the treasure of the three trolls and the false hero cuts out their tongues and tongues, whereas normally the hero cuts out their tongues, after which the false hero cuts off their heads.

The hero's tricking a group of persons who share a single eye is a variant of the Grail motif after the corresponding characters in Greek mythology, as an episode found in several different folktales. It appears in the folk tale known as *Buttercups the King's Maid*, in which a boy steals the eye of three women or three giants who have only one eye among them, as well as in two versions of *The Princess on the Hill*.¹ The motif is found sporadically in other tales, such as in an Italian folktale from Tuscany published in 1861, but shows a remarkable resemblance throughout to the Perseus legend. The hero was led to go to a palace in which dwelled two women who had only one eye between

them. To save their backs the eye and woman was handing it to the other and returned the exchange for the other. While looking into the mirror he killed a certain wife. The one had looked at her directly, he would have become a skeleton.

The old owners of the single eye, despite their ophthalmic handicap, are nevertheless wise magicians, objects of useful knowledge. The protagonist steals their eyes, it is being passed from one to another, and returns it to exchange it for wondrous objects or information, an act that the narratives present as doing clever rather than immoral. The Graal motif, too, serves to provide the hero with the wondrous tools he will require in order to accomplish the tasks ahead. It also offers a wonderfully uncanny and grotesque image, a curious mixture of a mirror, a witch, one of the eye-sharers can see at a time, and poise to see. No possessors magick objects, surrounded in one-dimensional mystery since they have no history and no future, and neither their handicap nor their ownership of wondrous objects is explained.

Another adventure in *The Magic Objects and the Tests* that can also be found in other traditional narratives is the hero's rescue of a princess who is being sacrificed to a monster, indeed, unlike the Graal motif, which is not a common narrative, the rescue of a princess from a monster is one of the most popular of all international narratives, recounted sometimes as an independent tale and sometimes, as here, as a component of a larger toktale (see "Dragon Slayer"). The gist of its plot is that the hero, who usually possesses wondrous helpers or weapons, comes to a land where a monster is plaguing the community. To pacate the monster the king is obliged to give it his daughter, but the hero undertakes to fight the monster in return for the hand of the princess, and the king agrees. The hero wounds the demon, cuts out its tongue(s), and withdraws, after which a cowardly impostor cuts off the head(s) of the monster, claims to be its slayer, and prepares to marry the princess. The hero returns, proves by means of the tongue(s) that he is the slayer, and weds the princess. The false hero is punished.

Perseus

Scholars have long remarked on the similarity of *The Magic Objects and the Tests* to the ancient legend of Perseus, for the Greek hero, like the hero of the modern toktale, steals the eye of three old women, acquires thereby various wonderful objects, and goes on to rescue and wed a princess.⁶

In the corresponding episodes of the Perseus legend, King Polydeutes ordered Perseus to bring him the head of the Gorgon Medusa. Advised by Hermes and Athena, Perseus went first to the daughters of Enkora and Keo, namely, Enyo, Pephredo, and Dema. They were sisters of the Gorgons and old women in appearance, having only one eye and one tooth among them that they passed to one another in turn. Perseus took the eye and the tooth, and when they asked for them back, he said he would return them if they would show him the way to the nymphs who possessed winged sandals, the *kribas* (pouch), and the Cap of Hades, which made its wearer invisible. When the Graiai showed him the way, he returned to them the tooth and eye. Perseus put on the pouch sandals, and he met, and taking a sickle provided him by Hermes

flow, if at the Gorgons. After he obtained Medusa's head, he is returning to King Polydektes, he passes by Atropia, where he saw Andromeda, whom he devoured by a sea monster. She was his daughter, because he had Kaphneus and Kassiopeia. Kassiopeia had boasted that her son Perseus exceeded that of the nymphs, as a result of which Poseidon sent him a sea monster, was against the and a divine god who was of the and a person that the people might escape from the calamity of Kassiopeia and save her daughter Andromeda to the monster. Forced by the Atropians, Kaphneus bound his daughter to a rock. Seeing her and taking in love with her, Perseus promised the king he would kill the monster. Kaphneus would give him Andromeda to wife, which the king swore to do. The hero slays the monster and rescued the princess, but a certain Phineus told him Andromeda had been betrothed, now pledged against Perseus. The hero discards the plot the pettified Phineus and his supporters were sowing them, the Gorgons need, returning to King Polydektes, he did the same to that treacherous man and his men, after which he handed over the sandals, pouch, and cap to Hermes, who returned them to the nymphs, and he gave the Gorgons' head to Athena, who placed it in the center of her shield.¹

The ancient legend and the modern tale agree in featuring the two sequences discussed above (the hero's encounter with the monstrous folk and his rescue of the princess), presenting them in the same sequence, and employing them in a generally similar way. Broadly speaking, each story is biographic in structure, with certain differences associated with the genre in which each is expressed. The modern folktale concludes with the hero's marriage to the princess, while the ancient story is treated as a biographic legend, continuing after the hero's marriage until his eventual death. In both narratives, the encounter with the one-eyed folk – Cratai in the first, the Gorgons in the second – provides him with the equipment he needs for the combats with monsters that will follow, the high points of his heroic career, and relying upon those tools, he rescues a princess from a monster and weds her – drag in a very sense. The characters in successive episodes of the folktale are unrelated to one another (except of course for the hero and his mother, whom he has lost); the eye sharers have no connection with the giants or trolls in the episodes that follow, each existing only in their own adventures. But the Greek legend tends to soften the episodic structure of the story by linking characters appearing in different episodes. Thus the Cratai and the Gorgons are sisters, and the sea monster, *ketos*, whom the hero's father slays to marry Keto, the mother of the Cratai and the Gorgons. These characters belong to the time and space and families of the Greek mythological universe, unlike the anonymous and historically flatness of the folktale world.

Each story tradition contrasts episodes that are not related in the same way. For example, Perseus confronts the Gorgons, and the folktale hero confronts another set of adversaries in the ancient legend, the additional combat precedes the rescue of his future wife, whereas in the modern tale, it follows it. Thus

Legend

Cratai

Gorgons

Folktale

Eye sharers

Andromeda

Princess 1

Princess 2

Other, non-identical, additions, episodes, and/or variants with monsters. The modernising episodes do not particularly resemble each other.

Sum up the points of agreement: (1) the hero setting out on his first adventure; (2) encounters three persons with a single eye; (3) steals their eye as his possession and/or returns it in exchange for three wondrous objects or pieces of information; (4) information that leads to be a question of three wondrous objects; (5) subsequently; (6) he comes to a land in which a king is obliged to sacrifice his daughter to a monster; (7) The king agrees to give his daughter to the hero who saves her whereupon; (8) the hero slays the monster; (9) thereby rescuing the princess; (9a) Also, hence claims the hand of the princess; and (10) the hero prevails as proving he is the true rescuer or by avenging the aggressor in combat; (11) the rival perishes; and (12) the hero weds the princess.

The impressive correspondence suggests that there is a connection of some kind between the two traditions, but it throws no light on the nature of the relationship. The obvious options are that: (a) the Perseus legend and the modern tale are independent branches of an oral narrative; (b) the modern tale is a direct oral descendant of the Greek Perseus legend; or (c) the folk tale has been influenced by literary texts of the Perseus legend.

Since I discuss Perseus's rescue of Andromeda in detail elsewhere (see 'Dragon'slayer: Comments to say something here of the one-eyed Graia (Old Women, or Phorokles (daughters of Phorokys)') They are first mentioned by the poet Hesiod in his *Theogony*: "Keto bore to Phorokys fair-cheeked old women, white-haired from birth and the immortal gods and humans who tread the earth call them the Graiai – beautifully robed Pemphredo and sat from robed Enyo."¹⁰ For Hesiod the Phorokles are two in number rather than three, and although they are born with white hair earning them the name Old Women, they are evidently attractive maidens, for they are fair-cheeked and attractively attired, and there is no mention of the grotesque feature of their single eye and single tooth, features that could also earn them a name such as Graia. Nevertheless, Hesiod implies that they are monstrous in some way, since his genealogy situates them in a family of monsters, and their names Pemphredo and Enyo, which might be rendered Wasp Maiden and Bitch Maiden, certainly suggest aggression. Their mother is Keto, formed from *katas* "sea monster", and among their siblings are the Gorgons and Echidna. Hesiod does not mention the Graia's shared eye and tooth, but since the poet does not mention Perseus here either, this detail is perhaps irrelevant to the present context, although his representing them as sisters of the Gorgons suggests that he does associate the Graia with the Perseus story. In most authors, including Aeschylus and Pherokides, the Graia are three in number (the third is named Demio, or Frightful Maiden, and share either a single eye or a single eye plus a single tooth. Aeschylus alludes to other, somewhat puzzling features, saying that the three-aged maidens were swan-shaped (*skanoriphe*) and were not seen by the sun or moon, the latter presumably meaning that they lived in a cave or underground.

The mythological job of the Graia is to be born, dwell as monstrous oddities

in the distant mythological landscape – and on one important occasion by Perseus's slaying her, providing her with a rationale for her death. The death of one of their sisters (the virgin Medusa) had subsequently become a monster attack whose nature is reminiscent of that of their mother Keto. The only story in which they play an actual role is that of Perseus's slaying her, a variant tradition found in Aeschylus's lost tragedy *Phoebæ*, in which the Graeae were guards of their sisters the Gorgons. Perseus's slaying of her led to their singe eye and cast it away, effectively binding them a fate which it was able to impose upon the Gorgons as they were sleeping and to decapitate Medusa. Aeschylus's Graeae are more closely linked to the Gorgons than in the usual tradition, being connected not only genealogically but also in their function as guards and to this extent they are less like the overlanders of the *Idylls*.

cf. CAT 38, 76; *Mythologiae Latinae* 391–392; BP 536 n. 1 + 233 n. 3; Ranke 1934 365–367; Ranke 1958 232–33; 341–82; 8; Ashby and Moe 1965 78.

1. Ranke (1958) 2.227–230.

2. Ashby and Moe (1965) 3.323–337 = Dasein 1970:131–149.

3. Moe and Ashby (1965) 2.127 n. 1; cf. also *Mythologiae Latinae* 391–392; *Mythologiae* 391–392.

4. AT 328*, *A Day Guards the King's Garden*; AT 630, *The Princess on the Gase Mountain*; EM 6.84.

5. Larned 1894 1.1134–1135; G. S. S. 1909 1.1134–1135; *Mythologiae Latinae* 391–392; *Mythologiae* 391–392; and 1893 3.684–685. (There are two similar narratives about the Graeae, the first involving only one eye between them, the second and more popular one involving two eyes.)

6. Hartland 1894 31.34, 1896 184; BP 1536 n. 1; Ranke 1934 367; Ranke (1958) 2.326–327; EM 6.82–85.

7. Apollodorus *Bibl.* 2.4.2–3.

8. On the Graeae see Pherecydes (FGH 3 F 11); Aeschylus *Phaenomena* 792–800; Pausanias 31; Eudocytus *Colophonensis* 12.5; and Strabo 4.1.2.284–285. (The latter two further consider 11.296–1300; see Ranke 1958 236; Herzog 1993 19–20; 305–306.)

9. Th 270–273.

10. Cf. it may have been inspired by mothers of maidens who were the focus of the ritual. See Rohde 1960 146 n. Fontenrose 1959 285.

11. Aeschylus's tales about the Graeae are not, of course, a place for their location, at least to us (Fontenrose 1959 280–281).

12. See especially Aeschylus *Phaenomena* 792; Nock 1993 19–20; 305–306; and *Mythologiae* 391–392.

Maiden's Honor Maiden's Sense

'The mother tells the girl to guard her honor. The father promises to sew up her "Honor".'

So runs Annie Thompson's conventional description of the maid's role in the AT 1542*, *The Maiden's Honor*, which is told in a number of European folk tales, especially in eastern Europe.

In a Finnish tale a girl who often went to dances was warned by her mother to take care not to lose her honor. One day when she came home she informed her mother that she had met a man at the dance who had told her that he would not lose her honor if it was nailed down, and that he had nailed it down

crisis. The girls in the "pud" (you poor girl, you are ruined). The girl asked, "What's the good of honor that was so near one's backside?"

She then tells us that this is another comic tale of seduction. At 1425 *Le paradis de la femme* is what is – and in our tradition as well as in French – it does not seem in this area have a man seduces a naive girl by explaining the sexual act by saying a particular spiritual benefit. For example, putting the girl's penis back into hell (saying, "Subsequently she never describes the extent of these terms to someone else, who like the mother in *The Maiden's Honor*, perceives their true sense).

The best known treatment of this text is that by Boccaccio in his *Decameron*. It is then recounted by Donatello who introduces it by asking whether his companion have not a way to put the devil back into hell. Albert, the pretty husband of a rich daughter of a rich man in Capsa, Barbara, wished to acquaint herself with the Christian world and was told that the best way to serve God was to leave the things of the world as the desert hermits do. The girl set out secretly at dawn in search of such a place and finally reached the novel of a holy man. Asked what she was seeking, she replied that she sought someone to show her how best to serve God. The pious man, hearing that he might talk into temptation, took a good servant further to another holy man, and the second holy man for the same reason sent her to a third. Reaching finally the cell of a young hermit named Rustico, she stated her quest, and he invited her to stay with him. Soon, however, he was tempted by her and began to devise how he might entice her. Since she was very innocent, he decided that the best way was to convince her that she was doing it in God's service. First, he explained to her what a terrible enemy of God the devil was, and then he instructed her that the way she could most please God was to put the devil back into the hell to which God had condemned him. She asked how to do that, and he told her to disrobe, as he himself did, seeing her beauty. Rustico got an erection, which he explained to her was the devil, which was giving him trouble; furthermore, although she did not have such a devil, she had in its place hell itself, and she could do the Lord a service by allowing Rustico to put the devil back into hell whenever he caused trouble. They put the devil back in her six times that night before the devil was willing to remain in peace, and they named him often on later occasions. Albert began to like the game, commenting that this must be what the men of Capsa meant when they said that it was delightful to serve God, and soon she was taking the initiative seen that Rustico with his diet of mere roots and water could not keep pace with a desire to claim the fury of her own hell. Eventually a young man from Capsa sought her out, found her, and brought her back to Capsa in order to marry her. When the women of Capsa asked her how she served God in the desert, she showed them how she put the devil back into hell. The women got a good laugh from that, and they joke about it to this day.

A very North American text of the same tale collected in 1960 from an Arkansas Bob Weirick is just as a "preacher story." A Holy Roller preacher who was walking through the woods saw a pretty girl and asked her if she was saved. She said yes, so he was a Christian, and what a blessing it was. The preacher asked if she had seen the glory pole. When she said she had not, he pulled out his penis saying that it was the glory pole – the axis of the world and the point of all creation. He asked if he might ease it into her and bring salvation.

tion to her soul. He did so, and in time we shall. Praise God! Now we go to the meeting with pine straw hanging to his back, get a free spirit, and cried out:

"Whoo-ee, he stuck the glory pole up my asshole
and squirted salvation all over my ass-hole!"

The preacher was floobergasted, but soon she was drowned out by the flock yelling "Amen!" Some folks do not know what they are saying—then they get the Power, and other people act as though they did not care any more.

These two tale types confront a sexually naive girl and a seducer. The man misrepresents sexual intercourse as conferring some desirable consequence, either fixing her honor in place, serving, curing, bringing salvation to herself, and proposes sexual intercourse. The simple girl accepts the man's misrepresentation, and they have sexual relations. In *The Maiden's Honor*, she enthusiastically about the supposed benefit she has received, and in *Put a Hog in Your Ass*, she enthusiastically about the sexual experience itself. When the girl presents a ladesnappy to the sexual activity naively employing this image, supplied by the man, the bystanders (her mother, women of Capsa, and her aunt) understand the truth of the matter and respond in some way (reignation, amusement, surprise).

The humor springs from several sources: the response of men and women as being hypocritical and justful; the colorful imagery for sexual intercourse employed by the seducer; the simplicity-mindedness of the girl, with negative sexuality; and the consequent ease of her seduction; the innocent enthusiasm of the girl herself resulting from the sexual encounter; and finally the image of her naive allusion to the experience before sophisticated listeners. Some humor based upon the easy seduction of a naive maiden by a man countless appeals less to women than it does to men. It is hardly surprising that *Put a Hog in Your Ass* narrator is a man; the Ozark tale was collected by a man from a male informant, and the ancient tale to be considered presently is misrepresented as being told by a man.⁶

A Tale Recounted by Aesop

In a fable told by Aesop in the so-called *Aesop Romance*, a woman had a daughter who was simpleminded, and the girl often heard her mother praying to the gods that she get some sense. One day mother and daughter journeyed to the country, and the girl, leaving her mother outside the farm, saw a man having sex with a donke. She asked him what he was doing, and he said he was putting some sense into her. The simple girl, hearing her mother's prayer, bade him put some sense into her too. At first the man refused but after being pressed by the girl, who said her mother would reward him since she had prayed for her daughter to get some sense, complied with her request, deflowering her. The overjoyed girl ran back to her mother, saying, "Mother, I have some sense!" "And now did you get sense, child?" The girl explained that a man put a hog, red, snout, thing in and cut it her. When the mother heard her daughter's explanation she said, "Daughter, you have lost what sense you had."⁷

The original Greek story allows considerable similarity to the modern tale tradition to persist. There is the Aesop character, as in *The Mother's Honor* and *Putting a Donkey's Head in a Basket*. The naive maiden encounters a man who misrepresents sex, and, in consequence, suffers something of a sexual benefit, and (if they are sexual) a sexual loss. The girl subsequently enters either actually or figuratively a state of loss supplied by the man (if her meretricious perfections are the cause) or of the encounter. The Greek tale shares several features with *The Mother's Honor*, in particular, notably its framing of the central sexual encounter as a loss to the mother and daughter. Before the encounter the mother prays to the gods that her daughter will get some sense (Greek *phronesis*) or she warns her daughter to take care not to lose her honor (*timē*) and, afterward, the girl informs her mother that she has acquired some sense, whereas her mother comments that she has lost what sense she had (Greek *phronesis*) or she informs her mother that she earned that she would not lose her honor (if she had not had a place) and when she describes what happened, her mother comments that the poor girl is ruined (*timē* lost). The emphasis is on sexual loss, the girl's having been that she has found a solution to her mother's concern, rather than upon the unexpected pleasure that she herself experiences from sexual encounter as in *Putting the Donkey's Head*.

Allen W. Jones argues that the original Greek tale featured a play on words in the folk dialect that has been lost in the course of transmission, so that the joke has been deprived of its comic point. He believes that the man, when asked what he was doing, originally said he was "putting a donkey's head in," and the fool (the girl) confounding the word "donkey" with the word "sense," replied, "Put some sense in my mother!" But W. Jones's supposition seems to me unnecessary and unlikely, it and its counterpart being to the same narrative tradition, on parables as well, for example, in *Matron's Honor* and *Putting the Donkey's Head* (as in Aesop's tale). The foolish man misrepresents the sexual act in a colorful way as concerning some nonsexual benefit, the naive maid accepts his representation, and subsequently she characterizes it in this same way to another person.

The employment of the tale in the *Aesop Romance* is unusual for an Aesopic tale. Aesop is jailed in Delphi, on a trumped-up charge, is visited by a sympathetic friend who asks him why he chose to insult the Delphians and so incur their anger. Why is it, the man asks Aesop, that you who have advised whole cities are wrong in your own cause? In reply, Aesop recounts the tale of the naive girl, concluding with the exclamation to the girl's mother: "You have lost what sense you had." Aesop ends as Aesop might say: "The same thing has happened to me. When I came to Delphi, I lost what sense I had." So the tale is told by Aesop about himself. For another tale recounted by the fabulist on this occasion, see "Matron of Ephesus."

¹ A. V. Gellert, *Aesop's Fables* (London: Loeb, 1925), 142; *Antologia Latina*, ed. Ashby, 1912, type 1425.

² Aarne-Thompson 1961: 445.

³ Karke 1972: 112, no. 174.

⁴ Boccaccio *Decamerone*, day 3, tale 10. See further Lee 1972 (1969): 148-169.

⁵ Randolph 1977: 185-186, no. 6.

⁶ I have taken this title from the title of the play by the same name. In addition to the expressions that ap-

perhaps I have put the name of the same woman before you with a different ending to the identical story. I have not heard of it before. See also Legman (1971:4-7) for a related limerick:

"The married second wife, an outrageously naïve child, impudently put her proper Neustadtbergs on her head, to the shock of the Neustadtbergs, who tried to have the same spirit. On the tradition of this story see Weinreich 1911.

"*Little Legman* (1971:386) notes that the story is preserved in a popular collection from Mecklenburg and also in a collection from the island of Rügen. He spends much time alone with his animals, the sea, and the forest. It is possible that the pro-banded accounts between the two islands and the sea, and the forest, are related to the story of the *spotted heron* (1983:32). The names of the island of Rügen and the province of Mecklenburg, Greece, were not much different.

5. Wiesner (1961:9) notes that the story is preserved in a collection from the island of Rügen (1914:n.6).

Maid's Must Rise Even Earlier

Maid's (daughters) told the master whose evening awakes them their mistress, their mother, each morning. They think the boy is awakes his so early, but instead they are made to rise even earlier.

This Little tale is AT 1566A⁴, *Maid's Must Rise Even Earlier*. Varro Leupold's placement of the tale, which concerns a woman who is said to be associated with tales about a clever man or boy. It is a listed in Evans, Rossi, Poland and perhaps elsewhere.

According to a Swedish speaking narrator in Evans, a good woman had three lazy daughters whom she woke every morning with the master crewed. The girls, who did not rise this routine, said the old so the old woman who did not sleep well, woke them even earlier than she did before.

An Aesopic Fable

In an Aesopic fable in the Augustana recension, a compilation of Greek prose fables made in the first or second century, a hardworking widow had the habit of making her maids to begin their work at cockcrow when it was still dark. The exhausted maids accused her of the master, saying that it was responsible for their troubles, inasmuch as it was the master who caused their mistress during the night. But when they told their troubles only was proved for the mistress, not knowing what it was cockcrow, proved them even earlier.⁵

The ancient and modern texts appear to be essentially the same. The anonymous Greek against gives as the epimythium, or application, of the moral fable the generalization that for many persons the source of their miseries is their own plans.

Lit. AT 1566A⁴, *Maid's Must Rise Even Earlier* Schwarzbaum 1979, n. 107

1. Ranke 1972:48, no. 48.

2. Perry 55, Hsr 55.

Making a Rope of Sand

Ariadne makes a contract with the devil, according to which the devil will perform tasks for the man in exchange for the man's soul. In order to escape from the contract, the man assigns the devil the task of making a rope out of sand, which the devil is unable to do.

The impossible task of making a rope of sand appears as the motif of central interest in AT 1174, *Making a Rope of Sand*, and more marginally in other stories.

So is a German legend collected in 1921 from an elderly master mason: a peasant named Hans Jörg made a bargain with the devil. The peasant sold the devil his soul, but if the man had enough work for the devil to do, he would be free. After thirty years, after the peasant or the devil would win. The devil performed a list of tasks on the peasant's farm, and the man was running out of work for him. Then the peasant's clever wife told Hans Jörg to heat some sand in the oven until it was very dry, and order the devil to make a rope with it. The devil departed, saying he wanted nothing to do with a woman's cunning.¹

In a somewhat different story, a man opens a book of magic and is confronted suddenly by the devil. To keep him busy, he orders him to make ropes of sand. Thus in a Norwegian legend, also collected in 1921, the minister Nils Dørph possessed the *Black Book*. One day a farmhand came upon it, started reading it, and happened to conjure up the devil. The devil asked what to do for the devil must be given a task to perform. So the boy sent him to the lord to make a rope of sand. From a distance the curate noticed the sand flying high in the air, came running at a run, and is with the devil before he did any harm.

An Ancient Proverbial Expression

Although no analogues to these legends as such are found in ancient authors, the task of making a rope out of sand was a traditional *athlos* for impossible things among the ancient Greeks. The proverbial expression "You're (he's) briding a cord out of sand," i.e., "That's impossible," is employed by several Greek prose authors and is recorded by the Byzantine paroemiographers in their collections.² Roman authors in turn adapted the expression from the Greeks.³

1. AT 1174 *Making a Rope of Sand*; ML 363; *Legende aus dem Black Book: Rapsen von Hans Jörg*, Mithras 2, 1 (1921), making a rope of sand; Feilerberg 1986–914, 125b; also Zaccaria 1947, 72, 96; Vries 1978, 155; s. l. BF 2, 513; Luongman 1961, 271, 272; EM 1, 968; Ash, man, type 1174.

2. For example, Knapp 1, 33771; see further in s. l. H 1, 714; *Task making a rope of sand*. For the proverbial types in which a person chafes an opponent by giving him impossible tasks, see "Carrying Water in a Sieve" and "Devil to Count Stars."

3. Ranke 1966, 172–174, no. 70.

4. Christensen 1964, 37, n. 15; The Roman and Nils Dørph lived in the eighteenth century. See also "Apprentice and Ghost."

5. The Greek expression is *ἀπὸ ἁλὸς τὴν κορδὴν πλέκει* (Suda 10, 2, 114 n. 46; Gregor & Kyriakos 1996, 346–347, 2, 114; *Μεταφραστικὴ Ἑλληνικὴ*, 2, 200; *Proverbs of Aesop*, 13; CPG 2, 229 = Perry 1952, 240; Apostolios 7, 50; CPG 2, 407).

See also 100-101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 91

Man Does Not Recognize His Own Reflection

A person does not understand the principle of reflection until, apart from seeing his or her own reflection in the first time, it or she draws a completely erroneous conclusion. A second person does the same

This is the basic narrative idea underlying $\text{AI} \vdash \exists x(A \wedge M(x) \wedge \forall y(N \rightarrow K(x, y)))$.

A Spanish story tells how at harvest time some peasants had their water resting among the reeds. A boy came up to it and seeing his face in the water told the other harvesters that there was a thief in the reeds. Astonished, they left their work to see the boy. The first one to reach it seeing himself in the water said: "By God, and he even has a beard." Similarly in an Arabic story a boy once looked in a well and saw his own face. He ran to his mother saying that in the well there was a thief. She came, looked in the well, and said: "Yes, by God, and next to him is a ugly old woman." In a different form of the type a farmer acquires a mirror and thinks it is a picture of his father or grandfather (cf. the Liké). Subsequently his wife comes upon the mirror of her husband's belongings and seeing her own reflection for the first time believes it is a picture of her husband's lover or the like. She takes satisfaction in seeing that the woman is quite ugly.²

The tale develops in a somewhat different way, depending upon whether the reflective surface is water or a mirror. In subtype A, as I stated earlier, a naive person mistakes his own reflection in water for the actual presence of another person, after which a second naive person does the same. In subtype B a naive man seeing a mirror for the first time mistakes his own reflection for a picture of a kinsman, and later his wife similarly mistakes her own reflection in the same mirror for a picture of her husband's lover, commenting with unwitting irony on the woman's ugliness. In both forms the tale has two moments: one person misinterprets his reflection, followed by another person who does the same thing, usually making a comment that extends the error ironically.

The Man in the Well

In an ancient Greek fable about a boy and his father, the boy was playing with a ball which fell into a well. Learning what the edge of the well and seeing his own reflection, he asked for his ball back. When he complained to his father that he had not gotten it back, the father leaned over the well, saw his own reflection, and said, "Sir, give the boy back his ball!"¹⁴

This tale is a reflex of Subtype A and, like the Spanish one, Anacleto's described above, derives its name mostly from the fact that the second character, rather than correcting the first character, naively repeats and builds upon his error. The tale is found in *Philogelos*, a compilation of Greek jokes dating from

reality. As usual for *askoi* as the characters are simply fools. Their mistake is not explained by their being foolish, as in the modern tales cited above.

Several other narratives centering upon a misunderstanding of a reflection in water or a mirror are worth noticing.

Akko

There is just one of a list of *Akko*, one of several proverbial Greek tools. The name *Akko* was a synonym for a foolish person, and there was even a verb *akko* 'to be foolish' (with the noun *akkos* 'foolish, leugn, samp, em, idleness, carelessness'). So is mentioned by paroemiologists and other ancient commentators, with a fairly often use of two brief instances of her folly, most commonly that she were a cook but she had only half-finished weaving and that she 'bathed' with her reflection in the mirror as though to another woman.¹ *Akko* appears as a character in at least two Greek comedies. Hermippos (*Fragment 1*, *Fragment 4*), perhaps an ironic collective term for a number of characters who were represented as being hopelessly incompetent in comic situations, and Arpiniss (*Fragment 1*). *Akko* belonged to folk tradition, and the comedies took their material from Greek folklore or the literature concerning *Akko* in some form or another, or both. According to Plutarch, when employing *Akko's* name to raise little children from idleness, by which Plutarch evidently means that mothers and nurses cautioned idle children against becoming as foolish and lazy as *Akko*, since *Akko* is said to be from Samos, she may have sprung from Samian tradition.

Akko's folly is like that of the characters in Subtype A, who believe their reflection is another person, rather than a reflection of the characters in Subtype B, who know that their reflection is a picture of another person. But it is much simpler than Subtype A, first of all because in form it is not strictly a tale at all, a narrative of a unique sequence of events, but rather a description of recurrent behavior, and second, because the tradition does not feature the additional fool who confirms and extends the mistake of the first fool.

Another Greek tool who does not fully understand the use of a mirror is the man who, wanting to see if he looked good in his sleep, looked in a mirror with his eyes closed.² This is not of a different kind from *Akko's*. She does not understand that the reflection in her mirror is, at not a real person and (b) an image of herself rather than of someone else, whereas the fool in the present tale understands reflections well enough but conflates the action of posing, with his eyes closed, with the action of seeing with his eyes open.

Narcissus

The best-known character of ancient story who misunderstands the nature of reflections is not a comic figure at all, but rather the legendary, semi-divine Narcissus, handsome and overly proud adolescent who, cursed by one of his neglected lovers for in love with his own beautiful reflection in a pool of water. Narcissus does not understand that the image he sees is only a reflection of himself and so, like *Akko*, he believes that it had substance and were actually someone else.

Narcissus's pathetic behavior makes the Greek tragedian Pausanias (1.24.5) cast the traditional story of Narcissus's spring on the coast of Mount Helicon. People say, he reports, that Narcissus looked into the water and, not understanding that he was seeing his own reflection, fell in love with himself without realizing what it was, and perished from love at the spring. Pausanias remarks that the tradition is extremely naive since it states that the boy was old enough to fall in love but could not tell the difference between a nation being and a reflection of a human being. In place of this account Pausanias offers what he says is a little-known version according to which Narcissus had a twin sister who looked exactly like him. He was in love with her but she died. Narcissus used to look at his reflection in the spring, knowing it was his own image but loving himself that it was his sister's because it reminded him so much to do so. But the rationalized version preferred by Pausanias is hardly more credible than the usual version.

Narcissus becomes like Akko, responding to his reflection as to another person. She converses with him; he lives *as* she. The tale of Akko and the legend of Narcissus are striking instances of precisely the same thing being comic in one narrative and noncomic in another, or perhaps tragicomic in one scene since there is also something comic in Narcissus's ignorantly falling in love with his own image, in his being transformed into an Akko and acting out his narcissism so concretely and naively. In any event the Narcissus legend manifests the development of a traditional comic motif in a predominantly noncomic way.

Akko's folly is of the sort that betrays a faulty understanding of a phenomenon of everyday life, like the simpleminded person who thinks that every town has its own moon, that Black persons are unwashed White persons, and so on. It is the sort of mistake that a child may make upon the first encounter with the antanoir but does not make upon the second encounter, if can actually happen to an inexperienced adult. Folklorist Livia Degh recalls how Zsazsanna Földes, an intelligent Hungarian peasant woman, staying in a hotel in a city for the first time in her life and encountering a full-length mirror for the first time, mistook the image of herself for her aunt. It is an amusing error but understandable. Akko is silly because she makes several errors of experience or incompetence, and she keeps making them just as we are sure, the fool and assen will never figure out who the mean-spirited fellow dwelling at the bottom of their well is, and that they will in only make many other errors and not vary really.

A Foolish Dog

The error of mistaking a reflection for the actual presence of another being also appears in the well-known Aesopic fable of the dog that was crossing a river with a piece of meat in its mouth. Seeing its reflection in the water and thinking it was another dog with a bigger piece of meat, it dropped the piece it had in order to go after the bigger piece, with the result that it lost what it already had.¹² But it is the dog's greed rather than its folly that is emphasized in the fable, and of course the misinterpretation of one's own reflection has more comic force when it is attributed to a human than to an animal in whom such behavior is less surprising.

All ancient Greek characters, human and animal, who misunderstand the

ing to a white sea serpent that was swallowed by the creature. After the fish was killed and dissected, the missing sailor was found in its stomach. He was doubled up and unconscious, and although he soon revived, the white gash of ribs and exposed his face, neck, and hands, which never regained their color. Unlike the happy-go-lucky Barter Mennertsen, James Earl Ray was in a hospital for two weeks following his rescue, but at the end of those weeks he had recovered entirely and returned to his duties. Remarkable as his recovery is, we should resist drawing the conclusion that lying tales about the swallowing of persons by a great fish must have been inspired by actual experiences, for surely the creativity of raconteurs is not so meager that they must find everything, precisely modeled to scale in nature.

Lucian

The earliest comic allusion to a person's being swallowed by a great fish may occur in Aristophanes, who refers to "the old woman whom the sea monster ate," so called, referring to a comedy by Phrynichos that was a burlesque of the *Perseus* and *Andromeda* legend.¹ In the second century of our era the geographer Ptolemy attests to the existence of sea creatures in the vicinity of Laprogone that swallow up and men.² Such ideas had doubtless been part of Mediterranean folk belief for centuries.

The first actual narration of a tale in the spirit of *Man Swallowed by a Fish* is given by Lucian in a strange lying tale which like many other lying tales are recounted in the first person.³ According to Lucian, as he and his companions sailed upon the sea they saw many large sea creatures, among them a fish that was 1000 stades long (that is, over 150 miles). It came at them with mouth open and teeth sawing. The mariners all bade one another farewell, and in a moment the creature swallowed them, so p and al. They passed by its teeth and entered its insides, where it was dark. When the creature opened its mouth, they saw a city large enough for a populous city, as well as much else—fish, animals, parts of ships, human bones, sad with hills on it, trees of all sorts, and birds. Presently, they made fire by rubbing sticks together and fixed themselves a meal. Exploring the woods they found a temple of Poseidon, a number of graces, a spring of fresh water, and a farmhouse where an old man and a youth were working the garden. They were Cypriotes who had been swallowed by the creature twenty-seven years earlier. The farmer told them of various warring tribes that dived led in the fish, and Lucian and his party went on to defeat them all, after which they led a life of luxury in their prison. After a year and eight months, however, Lucian found the life there unendurable and sought a means of escape. At first they tried to dig their way out, but after digging into the right side of the animal for some five stades (that is, over half a mile), they gave up. Next they started a forest fire. It raged for days without affecting the fish, but by the twelfth day the creature was all out dead. They propped open its mouth so that they would not become trapped inside after it expired, and made ready their ship. The following day, when the creature was dead, they dragged their vessel out through its mouth and into the sea.⁴

The idea of a person's being swallowed by a great fish is found not only in lying tales but also in noncomic narratives of various kinds.

Greek Heroes

The Greek hero Perseus attacked a giant octopus-like creature at the coast of Argos or Patras in the course of his rescue of Andromeda. According to one early version Perseus saw it at sea, but the poet's explanation for his decision to attack in this manner, alludes to a version in which Perseus slays the creature to retrieve the saving Ina, the creature snatched Perseus's father but the hero destroyed it by attacking its liver. The hero Heracles had similar experience. The gods Poseidon and Apollo once constructed walls for the city of Troas but when the walls were completed, the seafarer's king Laomedon cheated the gods of their promised wages. The deities responded angrily, Apollo sending a plague against the Trojans, Poseidon dispatching a sea monster that tossed men's sails against persons on land. An oracle revealed that the people would be free of these calamities if Laomedon's son offered his daughter to the creature. So the king bound her to rocks overlooking on the sea, seeing that Heracles offered to save the princess in return for a certain reward, to which Laomedon agreed, but after Heracles killed the sea creature and thus saved his son, Laomedon cheated him also, refusing to give him the promised compensation. Concerning the creature itself, we learn that the hero, who was helped somehow by Athena, kept through the mouth into the body of the monster as it came to him, with its mouth gaping, and spent three days slaying it as it floundered, before it emerged again. An odd feature of the story, stated Heracles had to eat because of the internal heat of the creature.¹²

An apparently similar episode in which Jason is swallowed by a great sea-pont may be mentioned, although the beast is a creature of the land rather than of the sea. A fifth century Athenian vase shows the plesian and the fleece hanging partly out of the jaws of a huge serpent, in the background the object of his quest, the Golden Fleece, hangs from a tree, though the monster is Athena's aspidochelone, a version of the Jason legend that simplified by these events is now known from a few sources; we can only guess what it inspired. Presumably Jason here went out the aid of Medea's magic to steal the Golden Fleece guarded by the cocker dragon. Perhaps the dragon even held the fleece in its jaws, as I had it seem to say. In any case, the monster must have swallowed Jason as he attempted to take the fleece, and Athena or Medea, presumably had to rescue him. If so, the story diverges from the pattern of the legends of Prometheus and Heracles in which the hero saves himself by killing the creature, sucking it by organs from inside.

Jonah

Finally, there is the Jewish prophet Jonah, who was swallowed by a great sea creature and spent three days in its belly before being spewed up by the huge fish onto dry land.¹³ In the Jewish legend, however, the animal swallows Jonah's rescue, whereas the creatures mentioned earlier are hostile adversaries of the human hero, indeed, Jonah's fish acts on the Lord's orders.¹⁴ And yet there is also an ambiguity in Jonah's rescue, in which the fish saves the prophet from drowning, it only appears to be a problem with which the prophet is Jonah now to escape from the inside of the fish.¹⁵ The answer is that, whereas Lucan burns his way out, Heracles and Perseus fight their way out, and the

In the Romanian texts known to Arne Thompson a young man addresses his wife to remarry a forty-year-old man. Aspetând să se măritase, bărbatul, îmbătrânind his numbers, the lady widens the subject of her choosing marriage. A young man, over the middle-aged to her, he is surely, was asked to her. The humor of the tale lies partly in the wishes of the woman but mostly in the fact that with a neat play of logic and language very traits things often can be quantified as though their numerical aspects are the only relevant factor so that two twenty-year-old men equal one forty-year-old man just as in the realm of pure numbers $20 + 20 = 40$.

There is also a male form of the tale in which a male protagonist simultaneously selects two young females. Thus, in a joke found in a sixteenth-century French collection, *Nouvelles Recreations*, a gentleman who is a bishop forbade a priest to have housewifely who were not at least fifty years old, so the priest took one who was twenty years old and another who was forty. A sage then said: "German or American version of the tale reforming a priest is a sort of comic drag. A man says that his idea of a wife of forty is that he should be able to take her to the bank and trade her for two twenties."¹

The basic idea can be found today in jokes and newspaper comic strips. A "blend joke" transmitted by a female acquaintance asks: "How old was she?" and replies to its own question with several answers, each meaning a distorted extreme stupidity, one of them reads: "When she missed the 44 bus, she took the 22 bus twice." In the first panel of a "Nancy" strip Aunt Fritzy is shown painting a fence and asking Nancy to bring her a six-foot ladder. In the second panel Nancy returns with a ladder in each hand, complaining that she couldn't find it but brought two three-foot ladders. In a "Frank and Ernest" strip, Frank or Ernest turns in a completed intelligence test to the tester, who explains that he did not have a number 2 pencil so that he used two number 1s. Either the humorists have come up with the same basic idea independently or they have adapted a familiar idea to new situations.

Regardless of their continental texts agree that character A specifies a single unit (spouse, maid, ladder, pencil) with a quality (age, length, softness), that is designated by a number, whereupon character B substitutes two units whose sum equals it.

A Greek joke

The same mathematical joke occurs in the ancient Greek jokebook *Phileas*. An Abderite owed a man a donkey, but did not have one. So he asked if he might give the man two mules instead.²

Abderites, citizens of the city of Abdera in Thrace, were a prominent group in Greek tradition, like the Saxons in Germany or the Schindler among the Germans, and the inhabitants of Mols in Denmark. The logic of this Abderite's fully accessible to English than to Greek, for the Greek word ἡμιονος means literally a "semi-donkey" (donkey + ovine). Rendering the witicism etymologically we can say that a too-owed a man an ass but, not having one, asked to pay with two salt asses. Like the lady widow or priest of the international joke, he substitutes, or proposes to substitute, two creatures

for one, treating *synagmata* as the aspect of the creatures as if it were the only pertinent factor, and using it to form an equation.

An Inversion

The story contains a second variant of essentially the same joke. A fool, who was going on a trip, was asked by a friend to buy him two slaves, each fifteen years old. The fool replied that he would do so, but if he could not find two fifteen-year-olds, he would buy him one thirty-year-old.⁵

This same joke is unusual in that character B proposes to substitute a single larger quantity for two smaller ones rather than the reverse. The joke shows that, at least when the joke has to do with age, character B can be represented either as trading up or as trading down. In the former case character B emerges as clever, exploiting the mathematical idiom for personal gain; in the latter, character B is a fool who fails to perceive the fallacy. Most such texts of *Matrona et Maritus* of *Terentius*, including all the modern ones, represent the acquirer as trading up, regarding trading two youthful persons as the equivalent of one older person, whereas the Greek joke about the slaves represents the acquirer as trading down naively, supposing that one older person is equal to two youthful ones.

¹ At 1362b; *Matrona et Maritus*, ed. Legman, 1971: 5–6; Marzolph 1987: 84.

² Aarne and Thompson 1961: 405, citing two Romanian texts.

³ Luc Fenech 1981: 33–34; *ibid.*: 22–23; *First to see, must eat first* 60, *jeans and*

⁴ Legman 1971: 635.

⁵ Sent to me by Susan Jones (Bloomington, Indiana) February 1, 2000.

⁶ *New York Times*, September 1, 1999, to say as well as to do it, first and distributed by United Feature Syndicate.

⁷ *Frank and Ernest*, October 17, 1999, drawn by Bob Thaves and distributed by NEA, Inc.

⁸ *Philogeos* 127.

⁹ *Synagmata* 113–117 are jokes about *Andrastes*, in whom see further Thierfelder 1968: 16–17; *EM* 113–11.

¹⁰ *Terentius*, 2. *Terentius* (matrimonial jokes) see also *Phyllogos*, 173 and 222.

Matron of Ephesus

A man dies, or seems to die, and initially his widow clings to his memory. But when she gives her love to a second man, and when she must choose between honoring her late husband and furthering the welfare of her new love, she readily sacrifices the former for the latter. In some texts she mutilates the cadaver of her husband for the sake of her lover.

This misogynic novella is At 15.0, *The Matron of Ephesus*, also known as *vidua* among scholars of *The Seven Sages of Rome*, a medieval composition that contains the present tale. *The Matron of Ephesus* comically highlights two moderate attitudes that the protagonist displays in short succession toward her dead husband: extreme reverence and extreme irreverence, at worst it mocks the grieving of widows as hypocritical and the sexuality of women as incon-

stant and treacherous. Known in both the East and West, the story is over the subject of numerous literary treatments from antiquity to the present, and has been called one of the world's most popular novels. In such popularity, much less attention has been paid to the narrative than to its literary realizations.

The Matron of Ephesus shows Usenius adopting six practices were. I studied redactions A and B. Because the most known texts (redaction A and B) are European and the most discussed (redaction B) is Chinese, the Chinese tradition is sometimes referred to as the Occidental branch and the latter is the Oriental branch, but in fact neither term is limited to the Orient or the Occident. I focus upon redaction A because the ancient texts bearing to this branch and a source because the precise relationship of the two redactions to each other is uncertain.

Redaction A: The Dead Husband

An extremely popular collection of mostly traditional tales, *The Seven Sages of Rome*, is a complex frame story in which an adulterous queen recounts seven tales to her husband that are intended to put a bad light upon her stepson, whom she accuses of attempting to seduce her. Alternating with her cautions of seven sages recounts a tale that puts women in a bad light, the tale of the faithless widow being one of them. And at the end the stepson himself speaks, exonerating himself. This literary work reached the West from the Orient around the ninth century, very after which in the course of time it developed over forty distinct versions that are preserved in more than two hundred manuscripts. Some Western elaborator added the tale of the inconstant widow to the collection early in the course of its European career, for the earliest editions do not contain it.³

To illustrate, according to a text from a Middle English version of *The Seven Sages of Rome*, a knight who was very fond of his wife died of grief one day after accidentally causing her a minor wound. The inconsolable widow stayed beside his grave, weeping and refusing to depart. Her friends built a shelter for her next to her husband's grave and provided her with a fire and a good meal, but she declined to eat or drink. Nearly a knight was guarding through the night the bodies of three thieves hanging from a gallows, to make sure that their friends not make off with the corpses. Chided by the priest and attracted by the widow's fire he approached her shelter. He soothed and encouraged the young and attractive woman with his words. When the knight returned to the gallows, he found that one of the bodies was missing. Coming back to the widow, he explained that as a result of the loss he would lose his lands. But she cheered him, proposing this solution: if he should agree to marry her, he could replace the missing body with that of her husband. They agreed, removed the corpse from its grave, and placed it upon the knight's horse. The knight said that she would have to hang the body, since it would be dishonouring a knight to hang a knight. She agreed, placing a rope around his neck. When the knight pointed out that the thief had had a wound on his head, she said that the knight should wound her husband's head in a similar fashion, and when he declined, saying that it was not right for him to strike a dead knight, she herself took his sword and made the wound. Perceiving now the woman's unkind character, the knight mentioned that the thief and was missing, so that the li-

and when the widow proposed that he strike out her husband's teeth, he declined on the grounds that it would be villainous for a knight thus to strike a knight, whereupon the widow straightaway took a stone and knocked out her husband's front teeth.⁶ So, she said, "now shall I then wed me!" But the knight replied that he would never marry her, since she would hang him with a rope just as she hanged her old lord; indeed, she had shown him such sorrow that he would never trust women again.⁷

The widow once again enters into a contract according to which she will accompany, supporting, her husband's cadaver and he in turn will marry her. Connected with this arrangement is nothing other than the widow's surprising willingness to cut off her late husband's cadaver in order to benefit her new lover, a gruesome theme that is found sporadically in both occidental and oriental legends. The tale, therefore, maintains, carrying somewhat from text to text, Her wounding him and her knocking out his front teeth are typical, to which some versions add her pulling out his hair or cutting off his ears or even his testicles.⁸ The widow's sudden change of heart is usually not well motivated. In some cases, for example, she is ready to waste away at her deceased husband's grave, and, the next moment, she is prepared to give herself to a stranger.⁹

According to an Arabic text collected in Tunis from an illiterate male in the 1880s, two married brothers dwelled in the same house, one brother having a daughter and the other a son. When the children grew up, their parents married them to each other. But time, the parents died, and their offspring continued in the house. Once the young man proposed to his wife that they make a promise to each other that after one of them died the other would not remarry, and they both so promised. Sometime later the man died and was buried. The woman wept and later set up over his grave and declared that she would remain there until dead amongst them. Now at that time the city was plagued by a thief who stole from everyone, including the sultan. The exasperated sultan told his vizier that if the vizier did not bring the robber, living or dead, to him by the next day, the sultan would have the vizier executed. The unhappy vizier, wondering how he might capture a man whom the guards and troops had been unable to catch, rode his horse out of the city and happened to spot the widow's tent. He dismounted and peered in, and she invited him to sit. Noticing that he was upset, she asked him what was the matter, and he explained his plight, saying that he expected to die on the morrow. Straightaway the woman asked him if he would wed her in return for some advice. The vizier agreed. The woman explained that her husband lay in this grave, dead a half-month. They should dig him up and cut off his head, which the vizier should present to the sultan as being that of the robber, since the sultan was himself not acquainted with the thief. After the body was examined, the vizier said that the thief had only one eye, whereupon the widow tore out one of the cadaver's eyes. The vizier brought the head to the sultan, identifying it as that of the robber, and on the following day the woman reminded the vizier that he now must marry her. But the man replied that if there were any good in her, she would not have been capable of digging up her husband and robbing him of his head and eye. Since her husband had experienced no good from her, how could he expect otherwise for himself? She should look for someone else.¹⁰

Again, the woman's change of heart is instantaneous and the threat of marriage and mutilation form a linked pair.

In an oral narration from mid-nineteenth-century Russia, a woman who had just buried her husband was inconsolable. She refused to leave his grave, saying that she wished to be left alone to grieve until death. So she dwelt upon the grave without eating or drinking for one, two, three days. Not far away there was a gallows where a corpse was being watched over. The guard, a soldier, heard the widow's wailing and declared he would help her. Taking a bottle of wine and something to eat, he went to the grave and began speaking to her to get her to leave off crying. After he engaged her in a conversation on one topic or another, the woman became cheerful. He told her that wine was good for grief, and they drank a glass of wine and then seven, and ate. But she became more cheerful, gradually changed completely, and it was the soldier. While they passed the night together, the corpse was stolen. What was the soldier to do? He was terrified. The woman said to him: "Why are you frightened, love? Come, let's dig up my husband and put him in place of the stolen man. Who will notice it? No one!" Said he: "I dare. No one earned it. That's the way women are!"¹⁰

In this narrative the aggressor is the man rather than the woman, and the widow's change of heart is portrayed as being gradual, although still contrasting sharply with her earlier attitude. The themes of marriage and mutilation do not occur.

The sixteenth-century story of *Wooden John* illustrates a popular realization of the type. According to a tale recounted in an anonymous English bestbook, a man named John died, leaving a wife who adored him so much that upon his death she had a wooden image of him made, which each night she had her maid wrap in a sheet and lay in her bed. So called "Old John." She also had an apprentice named John, who would gladly have wedded the rich widow for her money. Wherefore he bribed the maid to wrap him in a sheet and lay him in the widow's bed one night instead of the statue. It was the widow's habit to kiss the image before and after sleeping, and this night she kissed the young man, thinking he was the statue. Suddenly he took her in his arms and pressed her so well that she was content to lie through the night with Young John, and completely forgot about Old John. In the morning, the widow, wishing to please Young John, told her maid to prepare some meat for breakfast. After which the maid informed her mistress that she could find no dry wood with which to cook the meat, except for the image of Old John, that lay under the bed. The woman instructed her to lay Old John on the fire, for she saw that he would never do her any better service than serving as firewood, regardless of how long she should keep him. So the maid made a fire with the image and threw on cooked breakfast, so that Old John was cast out, and Young John now occupied his place. The tale, says the text, illustrates that there is no wisdom in a person's long keeping or cherishing that which provides no pleasure or service.

In this narrative the widow's exceptional reverence for her deceased husband takes the form of taking him to bed each night in the form of a wooden statue that she continues to kiss and sleep with more or less as though he were still alive, and her eventual gesture of disrespect for him takes the form of disposing of the statue by employing it as firewood merely to heat it to her new

ever's breakfast. The relative satisfaction given her in bed by Old John and Yang soon serves as the turning point for the widow, bringing her to the conclusion that Yang would serve her better as a bedfellow.

These texts exemplify the range of variation found in redaction A. The following texts can be seen in most or all of the summarized texts: 1) After a certain number of days, his wife displays remarkable faithfulness to him; she remains faithful as she takes no image of him to bed with her nightly. Presently (2) and her maid, however, comes to the lady, he joins her in bed; and in time (3) they become lovers; they become engaged; they sleep together. When (4) a widow is informed of a problem in connection with her lover (the body guarded by him has been stolen), he despairs of capturing a certain thief; there is no reward for his breakfast; (5) with the at hearting she contributes the reward of her late husband to pay the crisis (she alters her husband's caldrier as a substitute corpse; she alters her husband's image as substitute firewood).

Redaction B: The Apparently Dead Husband

Before turning to the ancient dream texts, I give an example of a set of stories that appear to constitute a different branch of the tale. A legend in the *Jingji Shimo* (The Strange Stories from a Chinese City and Ancient Tales), a Chinese work said to date to the thirteenth and sixteenth centuries but containing earlier material, tells of Zhuangzi, a Taoist holy man who possessed supernatural powers as a result of his spiritual progress. Once Zhuangzi saw a woman swinging a man over a fresh grave. When he asked her about it, she explained that inasmuch as her late husband had asked her not to remarry before the earth on his grave was dry, she was anxious to speed up its drying. The holy man magically dried out the earth for her, and the grateful widow gave him her own remembrance of his deed. At home he reported the event to his wife, Lan shi, who became enraged and declared that, whereas all men were alike, there were few women like the widow. And as for herself, if her husband should die she would never remarry. When Zhuangzi said it was impossible to say, she tore up the tale. Presently Zhuangzi became sick and died, and his wife grieved greatly. Many persons paid visits of condolence, among them a young and handsome prince, who said he had been on his way there in the hope of being instructed by Zhuangzi and was sorry to have arrived too late. Donning clothes of mourning, he paid his respects to the corpse and also begged to see Lan shi. Somewhat reluctantly, she agreed, but when she saw him she was struck by his looks and fell in love with him. He stayed on for some days to take charge of the funeral, and whenever he lamented the deceased she did her utmost to have an opportunity to converse with him. Two weeks after her husband's death she proposed marriage to the prince through his servant. The prince was willing but regretfully declined because of three obstacles, but the widow energetically found ways to remove them. For example, when he objected that it would be uncommon to begin a marriage in the midst of a funeral, she bade her husband's coffin be transferred from the house to a draped dais at behind the house. Having answered his objections, she proposed that they wed that very evening. The prince agreed, and they changed from mourning to festive attire, celebrated their wedding ceremony, and were pro-

ceeding to the bridal chamber when the bridegroom became unconscious and fell to the floor unconscious. His reason explained that there was no one else for his master's fit the marrow of a living man's brain cooked in wine was expressed. He said the brain of a man dead few or ten or twenty days could fit. The woman offered the brain of her dead husband, who had been dead twenty days. She took it, but did not want to take it and after some thirty days managed to force the cook to open. But then she heard the widow's husband deny Zhuangzi sat up and exited from the coffin. He came to get a good face upon her actions, saying that she had offered his brain to the hope that he had returned to life, but he is here, a dead her who she was not wearing mourning clothes and was hunched. He had even tossed into a mud pit, and in general he expressed his mistrust of her loyalty toward him, so that she felt ashamed. Then Zhuangzi, employing the art of distracting himself into a law and being magically caused the phantom husband to appear and disappear again. Then she changed herself with her outfit and Zhuangzi went down his house and roamed westward, never remarrying.¹⁰

The samurai Zhuangzi, equipped as he is with special powers, equates death and creates during his activity a handsome prince and servant to test his wife's declaration of lifelong fidelity to him. The prince and servant are proof of his death and the servant informs him of the palace quest for his recovery, after which the hero allows himself to return from his protected seclusion and permits the phantom prince and servant to reappear briefly in order to comfort his wife. In short, the protagonist sets his wife up, and when she is distressed he reappears to point out that her vaunted constancy is a lie.

The Chinese text is atypical of redaction B in featuring a supernatural protagonist, but the essential events are the same as in the texts of the branch I redaction A: the husband is dead and passive through at the core of the plot and the wife's constancy changes to be tried by a man whose appearance at the time to intersect with hers, whereas in redaction B the husband remains a living, active character who deliberately feigns his death and arranges for a confederate to test his wife's constancy. Wherein part, the husband responds to a victim her.

A telling feature in the Chinese novel is that for the widow's of long to go in order to secure her marriage in the second marriage. This is again correspond to redaction A in two ways: *functionally*, the motif of the substitute cadaver and *motifally*, to the motif of mutilation. *Functionally*, the need for brains in redaction B is the same as the need for a cadaver in redaction A: the woman is informed of a crisis in connection with her lover in B, she can be revised only by means of the brain of a human being, and without hesitation she contributes the body of her husband to a victim in B. She goes immediately to fetch his brain. Formally, the mutilation required to extract the husband's brains in redaction B – of the same order of heinousness is the mutilation required to force the husband's cadaver to match the appearance of the criminal's cadaver in redaction A – and it is directed at the same motif, that which is to facilitate the widow's new marriage. Again the theme of mutilation links with the theme of remarriage.

Some scholars have expressed skepticism about the genetic relationship of redactions A and B, holding that these two narrative traditions developed in

dependently of each other. But Maca does argue for their being different matrices for a single flock. First, their plots correspond in basic ways: (1) the death or apparent death of the husband; (2) the remarkable constancy of the widow; (3) the appearance on the scene of a second man who woos the widow; (4) her winning of the widow; and (5) the widow's ready sacrifice of her husband's posthumous dignity for the benefit of her lover. Second, there is the wife's readiness to mutilate her husband's cadaver as a condition of marriage to her fiance, a theme that occurs in each redaction, a though not in every text.

The apparently broad geographical distribution of *The Matron of Ephesus* is attested by its appeal, and the variety of its realizations implies a vigorous life in oral tradition, because the story has been so frequently anthologized it was probably centered oral tradition spread orally from literary sources, so that the tale has been transmitted both orally and literarily.

The Inconstant Widow in Rome

Among the fables recounted in Latin verse by the Greek freedman Phaedrus is a version of the first-century AD. story of the widow and the soldier. A certain woman lost the husband she loved, and his body preserved in a sepulcher and spent a long time there mourning him, for which she won renown as a chaste wife. In the meantime some men who had plundered a temple of Jove were crucified for sacrilege, and adjacent to the monument in which the widow grieved soldiers were stationed to see that their bodies should not be removed. In the middle of the night one of the soldiers became thirsty, peered through the door of the monument just as the widow was going to bed, and asked the woman's maid-servant for some water. The extraordinary beauty of the widow first attracted his desire for her, and thereafter he found a thousand pretexts for visiting her. Daily association gradually made her complaisant, and presently she felt there was no discord between them. While the guard thus passed his nights with the widow, a body was removed from one of the crosses. Very upset, the soldier explained the matter to the woman. Replying that there was no reason for this, to wit, she handed over to him her husband's body to be attached to the cross in order that the soldier not be punished for his neglect. Thus was virtue besieged by vice.²

The details of Phaedrus's tale are recounted generically, as is usually the case, since the authority of the narrative derives from its offering not a historical precedent but a convincing analogy to real-life situations. An apparent logical feature of Phaedrus's narrative is the mention of a number of soldiers rather than one soldier. Probably we should imagine that the several guards function not as a group but as substitutes consisting of one man on duty at a time, so that the one or others may eat and sleep. The soldier in question saves his post during his shift in order to quench his thirst and eventually to pass time with the widow.³

In the course of the story (traditionally known as the *Soliman*), a novel authored by Phaedrus's contemporary Petronius, a character relates the story of the Matron of Ephesus to a group of persons, and it is from this famous, lively, and complex telling that the intertextual tale type takes its name. According to Petronius some men and women aboard a ship fell to fighting and in time

made peace. After a while Eumolpus, who had suffered one of the worst of fates, did not wish the merrymen to spend his service without a few lachrymations to make some gibes about the fickleness of women. How, as you know, how quickly they forget their former children, how a woman is so harsh that she cannot feel mad's passionate about a stranger. He did not have to point out said characters in the tragedies of other famous persons but rather an event of the own time, which he would relate if they would care to hear it. Everyone turned his way, and he began his narration.

A married woman of Ephesus (the legend) was so famous for her fidelity that women from neighbouring communities used to come just to view her. When her husband died she removed his corpse to his underground vault and remained there mourning. No one was able to induce her to leave although at time she had not eaten for five days, and everyone agreed that she was the true example of fidelity and love. Meanwhile the governor of the province ordered some thieves to be crucified near the place where the tomb was, and a soldier was stationed there to prevent the thieves' bodies from being removed for burial. The soldier saw a light shining among the tombs and heard moaning, so that he went down into the vault to investigate, and there he found the extremely beautiful woman grieving for her dead husband. He offered her some of his food. At first she refused, but in time he had acquired some of the food and drink and then persuaded her mistress to desist weeping. Then the soldier, having persuaded the woman to live, turned his attention to other victims. The woman found him attractive and encouraged by her maid, she loved even the soldier. Each of the next three nights he brought a slave down into the vault, closed the door of the tomb, and passed the night with the widow. But the family of one of the crucified men, noticing that the guarding was so strict, removed a body by night and gave it burial. When the soldier saw one of the crosses without a corpse, he decided not to wait for his punishment but rather to kill himself there in the widow's vault. But the woman said that she did not want to see at the same time the corpses of the two men she had loved, adding that she would rather expend a corpse than kill a live man. So she had the soldier take her husband's corpse from its tomb and attach it to the vacant cross, and the next day people wondered how the dead man had managed to ascend the cross.

The sailors broke out laughing at a lecherous woman named Tryphaena, who had had her face and a certain man's limbs shook his head and exclaimed angrily that the governor should have replaced the husband's body to its tomb and affixed the woman to the cross in its place.⁴

The tales of Ptolemy and Petronius are parallel to their essential action: 1 A woman loses her husband and mourns him day and night at his sepulcher, winning renown for her devotion to him. 2 A nearby soldier who is guarding the corpses of crucified criminals goes to the tomb to ask for water to investigate a light he sees and finds a beautiful widow and her maid serving there. 3 He turns his attention to the widow, and soon 4 he is passing his nights with her at the tomb. Meanwhile he is one of the corpses he is supposed to be guarding as stolen. When 5 the upset soldier explains the matter to the widow, 6 she reassures him by giving him the body of her late husband to attach to the vacant cross in place of the criminal.

Most scholars suppose that the two authors drew upon a common literary source, a Hellenistic work such as Aesides *Milesia* (Milesian Tales) or Silius' *Epithalamion*, that is, a very rare source. Some scholars claim that Phaedrus borrowed the tale from a Roman source, in fact we do not know where they learned the stories. Nevertheless, speculation has focused on literary sources for no apparent reason other than that the scholars are philologists. For certainty is just as possible that one or both authors drew upon an oral tale.

There are reasons for supposing that the *Novella* reached Rome from Greece. Phaedrus, although referring his tale in Latin as being of Greek extraction, Petronius, not, but the Greek color in his narrative and the setting of the story in the Greek city of Ephesus argue for the Roman borrowing of a Greek tale. Petronius describes the repository of the husband's remains as being "in the Greek manner" rather than the "Roman manner." Although the observation "in the Greek manner" is somewhat incorrect in the mouth of the internal Greek narrator Eumolpus, it is nonetheless correct, and there is a comment added by the Roman author by way of explanation. And, of course Petronius represents the participants in the story telling as being, as being, Greeks. However, it was transmitted, the tale must have become fashionable some time during the first century of our era, for in the palace of the Emperor Nero, who reigned in the years 54-68, there is said to have been a bas relief, now lost, depicting the story.¹⁸

The Latin texts obviously belong to redaction A, which tells of the actual death of the husband and the telling of the widow's fidelity by chance, as it were, rather than by design. Except perhaps for the wonderfully eccentric development represented by the tale of Wooden John, texts of the redaction from all periods are easily recognized as being variations on the same plot. Differing cultural practices reflected in the texts, such as the execution of criminals by crucifixion or hanging, affect only the surface of the tale, not its basic action. Some of the later texts begin the story at an earlier point than the Roman texts, describing something of the life of the husband and wife and of the cause of the husband's untimely death, but the principal difference between the Roman texts and apparently the bulk of the non-Roman texts is that the ancient narratives portray the lucky widow more kindly. Although all texts chronicle her quick change from extreme devotion toward her late husband to extreme disrespect, the Roman texts do not take the extra misogynic step toward in many later texts. In Phaedrus and Petronius the amorous aggressor is the soldier, not the widow, and her change of loyalty does not occur instantaneously. The woman does not trade her help in return for a promise of marriage, nor does she coldly murder her husband's cadaver. We do not know whether the more misogynic tradition is a later mediaeval development as is usually (and reasonably) supposed, or an old feature of the type that did not appeal to the Greeks and Romans.

Phaedrus relates his *Milesia* novel as an Aesopic tale, including it in his collection of versified fables. Like most fables, it is a generic rather than a particularized tale, not naming the characters, not situating them in a labeled locale or in a particular period of time, and like most literary fables it concludes with an epimythium, thus giving a generic application for the tale.

In contrast Petronius presents his story as a legend. His internal narrator a

leges that the traditional story is a true occurrence of a historical event, at a certain time and space, the events being contemporary with the composition and as such, hence, *contemporanea* (1.11.11). It is thus taking place in Ephesus – only with more than 150 years of unattested lives according to ancient stories (1.11.11). The alleged veracity of the anecdote adds weight to the narrative, but Eurypolis does not push his assertion of historicity making *propositum* a new device of measure (1.11.11) and instead in the hope of reviving the memory of the group. Nor does he stress the historicity of much interest to Eurypolis: neither were the death of the angry comments upon the widow's treacherous behavior uttered by a *matron* who evidently was considered by his wife, simply that he takes Eurypolis's narration as a true report. Like Phaedrus, Eurypolis states the point of his narrative, namely, that women are fickle and, as oral narrators, often do so, announces a first, like a promythium, before reaching his story.

When the primary narrator employs a secondary narrator to relay a story, as Petronius does, the narrative operates on two levels. Mimicking oral performance, the second order narration suggests what sort of person might know and relate this tale, what circumstances might prompt him/her to do so, and how listeners might respond to it. In the present case, the *propositum* narrative belongs to appropriately enough, one, he, to the repertoire of a female male, and the participants in the storytelling are of an unmixed group of males and females, a party in which, at the moment of Eurypolis's intervention, the conversation mood is beginning to flag. As a tale told by Eurypolis has a good sense of timing, since everyone accepts his offer of a story by giving him the attention. Not surprisingly, their response in the end is mixed, varying mostly with gender, for most of the males (e.g. flow and one of the females) react more exactly, there is glie, the satirical anger, *irascas*, and embarrassment (hyperonymy, a this new proof of female fickleness). Eurypolis's intent is to *excusare* and *lenire* at which he succeeds, beginning and concluding his narrative with a straightforward comic remark. He says that there was at Ephesus a matron who was so faithful to her husband that women came from miles around just to look at her, implying that a faithful wife is such a rarity that she would be a tourist attraction. This parodies the familiar *propositum* narrative of telling of a maiden of such beauty that suitors come from far away to woo her. Similarly, rather than ending his story with a series of epimythium referring to the futility of women, the narrator says, "on the following day the people wandered from the dead man had ascended the cross." Never mind the moral implication of their at the levers, rise does not even has the word at least, and the good natured folk of Ephesus with their casual mortality, the *excusare*, now a corpse has imaged to a lumbering *propositum*. Eurypolis's narrative strategy is reminiscent of that of the Homeric bard, Demodokos, who sings the comic and ribald story of the love affair of Ares and Aphrodite to a party of heroes to lessen the tension that arises among the high-strung heroes.²⁰

On the level of first order narration the story of the Matron of Ephesus resonates a solidarity of her events in the novel, namely with the ensuing amorous situation in which the characters Trachaea and Clitio engage in erotic play, mirroring the roles of the widow and the seducer in the novel, and exclude Eurypolis, whose part now becomes that of the dead husband. Just as when a Homeric character uses *propositum* it has a meaning beyond that intended by the

table to the extent that it passes, precisely the narrative's significance of Eumolpos's elegiac quality, has its immediate motivation as entertainment.

A Greek Fable

According to a tale recounted by Aesop in an anonymous fictional biography of the fabulist, *The Life of Aesop*,⁹² a work that probably is contemporary with Plutarch's, "certain woman buried her husband and remained sitting beside his grave weeping without cease. When a pious man saw her and desired to be with her, he left his oxen standing in the field, went over to her, and pretended to weep. She became silent and asked why he was crying, to which the pious man replied that he had buried his wife, a wise and good woman, and that when he cried he eased his grief. She explained that she too had lost a good husband, and crying lightened her grief. The man said that inasmuch as they had both suffered the same misfortune, why did they not become acquainted with each other? He would love her as he did and loved his wife, and she should love him as she did her husband. With this thought he won the woman over. While they lay together, someone unhitched his oxen and drove them away, and when the pious man returned and did not find his oxen, he wept and cried out in earnest. The woman asked why he was weeping, and he said, 'Now I've got a reason to mourn.'⁹³

The fable is framed by a friend's visiting Aesop in jail and asking him how things are going, prompting Aesop to tell the present fable, which he concludes by asking, "You see the predicament I'm in, and still you ask me *how* I'm apse?" In his case the internal tale, one of many in the work, seems not to play off themes of the larger narrative, perhaps because of the large number of boxed tales and the very episodic organization of the romance.

Up to a certain point Aesop's comic and ribald tale closely parallels the Roman story of the widow and the soldier. To wit, (1) a woman who has just lost her husband mourns ceaselessly at his grave and (2) comes to the attention of a pious man who comes to her, pretends to be working nearby, (3) erotically attracted to her, the man deserts his own work in order to keep her company, and (4) when he returns to his work he discovers that someone, taking advantage of his absence, has stolen his oxen (cadaver). And in order he responds with grief that, for his loss, (5) the widow expresses her concern for him.

The fable appears to belong to the tradition of *The Mutilation of Egeastes* but as an odd branch of the main stalk, like the sixteenth-century joke about Wooden John. And, indeed, considering as it does with a punch line, it is best understood as a joke that has been pressed into service here as a tale for Aesop recounts. For more for the parallel it offers to the situation in which he finds himself than for its inherent humor as an entertaining tale.

This last fable is notably devoid of the misogyny that otherwise characterizes this tale type. The mediaeval widow volunteers her husband's corpse and also proceeds to mutilate it; the Roman widow offers her husband's corpse and does no more, but the Greek widow does not disfigure her husband in any way. If the Greek fable puts anyone in a bad light, it is rather the dishonest lover who misrepresents his own feelings in order to exploit the woman's. This man

is the true center of interest, and it is his grief that is revealed is false. As Caroline Huber observes, "the discrepancy of the point of view . . . is not the figure of the widow in the usual story captivate us."²⁶

Concerning the Origin of the Tale

Some scholars speculate that Petronius used his tale to point out that even if Although there is no way to confirm or disconfirm this hypothesis, there are of course a possibility that the tale is an aesthetic reworking of a historical incident, and the belief that the tale arose in India has a number of points consistent with the notion that some real-life event gave rise to the narrative.

The main contenders for the home of "having given the world this tale" are India and Greece. Benveniste voiced his suspicion that the tale originated in India and spread thereafter to the Occident, and he was followed by Edward Crisebach in his study of the tale after which the opinion, but the tale arose in India sometimes appears to be in evidence, but rather than the pure conjecture that it is.²⁷ Crisebach's book, which some investigators regard as the standard study of the international tale, draws almost exclusively upon the literary monuments and is driven by a philologist's bias toward a Hindu origin for its logic and orientalistmania by Joseph Bedier and an earlier version of the book published in 1877 drew a scathing and mocking review from Rahde.²⁸

On the other hand, Abel de Rougemont supposed that the tale traveled from Greece to India.²⁹ And the classical scholar Alex Perry followed by Adam Schwarzbaum pinpointed the origin of the tale in the version of the widow and the punishment, which Perry believed the author of the *Novus Romanus* took from the pioneering collection of tales in the *Plutarchus* of Philothen in the late fourth century in the decenter is. For Perry, the Roman story represents a retelling and expansion of the Greek tale in which simplicity is replaced by cynicism. But since nothing certain is known concerning where and when the tale came into being, or even whether the various versions redactions really are forms of the same tale, all case rests upon nothing more solid than conjecture.

For another tale of female faithlessness that also became a part of the "sinner's saga" see "Underground Passage to Parisian's House" and for another misogynistic tale with some similarity to the present tradition see "Miserable Days of Fright."

1. *AT* 510. *The Matron of Ephesus*, trans. J. G. Ziegler (1961; rpt. 1965), 85ff. and J. G. Ziegler 1967b, Clouston 1887, 116-34; Crisebach 1889, Clouston 1907, 116-34; Webster 1912, Kunk 1923, BP 1364-430, no. 6, 430-31, 80; Harpignies 1927, Wernke 1931, 53-55; Espinosa 1934, *Ephesus* 194, 233-36; Kunk 1953, 116-34; 1960, *Clouston* 1961, 330; Cabanis 1961, Perry 1962, 124-30; Harpignies 1962, 116-34; 1968, Scherer 1963, 144-57; Brandon 1963, Luce 1963, 169; Legman 1971, 198, 199; Rastler 1971, Perry 1975, Crisebach 1975, Smith 1976, 131; note 4; Scherer 1976, 151; Kunk 1978; Schwarzbaum 1978, 130-31; Müller 1980, Massaro 1984, Perry 1985, Pepe 1986, Dyworski 1986, 5262; Schwarzbaum 1986, Harpignies 1986, Bomer 1986, Segal 1986, Cies 1986, Ashdman 1986, 51; Rastler 1988, 1988, 1989, 1993; Rahde 1994.

money and put it into a new stick. When they meet in court, B enters empty-handed. A asks him why he has no stick. He asks A to tell him where he gives his stick. When B enters, he says that he has returned the money to A, the latter in return gives him the stick, which breaks, revealing the gold and making B's deception manifest. Of course, this is broken in some other way, or the judge perceives the deception. A then eyes him in vex and Bascah suffers in some way. At the end of the play, the stick is found as a totem and legend in Europe and the Orient.¹

A German text from the early decades of the twentieth century tells how a certain sea-trader once swore that he had returned an amount of money that he had borrowed from a lender. He gave the lender his staff to hold while he swore. As he was making his way home, a horse-drawn vehicle struck him and ran over his stick, breaking it in pieces. The money rolled out of the stick onto the street. The man had hidden it in the stick.²

According to a West Prussian tale recounted in the late twentieth century by Helmut Baser, there lived in a certain place a very rich man who had inherited his wealth, living a life of splendour and pleasure. He soon wasted away his entire fortune, whereupon he borrowed an amount of money from an old lender, promising to repay it in one year. When the year had passed and the lender had not gotten his money yet, he demanded it from the borrower, but the latter claimed that he had long ago returned it. The lender now sued the borrower and made the same declaration at city hall. When the borrower was obliged to swear in oath his waking stick was in the way, and he handed it to the lender, saying accordingly that the money was in the hands of the lender. Since the borrower had now executed his oath, the judge supposed that all was settled and sent the two men home. The borrower departed in vex because of course he did not have to repay the guilders, but the lender was unhappy since his money had not been restored. As the two men were going down the high steps of the city hall, the borrower tripped on his waking stick and fell down the steps. The stick was broken in two and the guilders fell down the steps, as many guilders as the lender was to have gotten from the borrower. The lender gathered up the guilders and thereby got his money.³

The stick is frequently received literary treatment. There is a fine episode in Cervantes' *Don Quixote de la Mancha*, published in 1605, in which Sancho Panza plays the role of the clever judge who sees through the borrower's ruse.⁴ An early story that has been overlooked in discussions of *Montezuma's Stick* is the medieval legend of Hamlet, most fully told around 1500 by Saxo Grammaticus in his *Historia de Danica, or History of the Danes*. One of Hamlet's adventures shows the influence of the folktale. According to Saxo, Amleth was sent by his uncle to the king of Britain accompanied by two of his uncle's men, who secreted a letter to the monarch requesting the monarch to put the youth to death. But Amleth rose to the letter. His companions were carrying and instructed the king rather to execute the letter's two escorts. When the king complied, Amleth pretended to be offended by the executions and exacted from the British king his companions' war-horn in gold, which he melted down and poured into two new law-sticks. Upon his return to Denmark, his uncle's men asked him where his companions were, whereupon Amleth held up the sticks saying, "Here they

are both of them.' Asked, Ankle responded, 'I agree, I said I would tell the truth and yet not the proper one; I said only what I saw, I did not see wergild, as today I were the only witnesses so, although I think the king thought his answer was senseless'.⁵

In Saxo's story the sworn men of the king Håvard had sworn to do right, as though Ankle had been entrusted with a deposit, and for this reason they must repay. The *Wergild* story and the international version here are quite parallel. The king gives Ankle two golden sticks, one to be kept by him and another man. Ankle converts the metal into wergild when the night is dark and places inside two sticks the receiver he is owed the gold and places it on side a stick when the king's men then ask Ankle where the deposit is. Ankle produces the sticks filled with gold, declaring that they are the golden men (when the depositor asks for the return of his gold, the receiver hands him the gold-filled stick, swearing that he has not paid the deposit). The principal elements of the plot are all present, except for the exposure of the fraud and the consequent punishment of the debtor with whom the story is often concluded. In the adaptation of the tale to Danish legend the role of the deceitful debtor has been assigned to the protagonist rather than to the antagonist, so the ruse has been transvalued from a piece of disreputable hanky-panky to a clever trick.

The Milesian Depositor

The earliest text of *Money in the Stick* is found in the *Narratives of Konon*, a Greek mythographer of the late first century – and early first century A.D. His work, consisting of fifty prose retellings of Greek legends, does not survive directly, but we possess a summary of its contents made in the ninth century by the Byzantine scholar Photios.

Konon's thirty-eighth narrative, as summarized by Photios, relates how a man of Miletos, seeing that his home and wife were threatened by the Persians, was aged to Tauromenion in Sicily, deposited his gold with a friend who was a banker, and sailed back home. Subsequently Miletos was so threatened subject to the Persian king but otherwise suffered little so that the Milesian went back to Tauromenion to recover his deposit. Although the man who had received the money acknowledged its receipt he maintained that he had already repaid it. They argued for a while, and the Milesian summoned the wrongdoer to swear an oath to clear. The banker now devised the following trick. Heaving out a stalk of fennel like a flute, he rolled down the deposit and put it into the stick. Then he proceeded to court, using the stick as a writing stick, one supporting himself with it on the pretext of being weak in the legs. As he was about to swear his oath he handed the stick to the Milesian, asking the man to hold it for him briefly, and then rolled his hands and swore. Then he returned the deposit to the depositor. Grieved and distressed and deceiving the truthless of men, the Milesian threw down the stick, which broke, and the sight of the gold therein revealed the ruse of the banker. The man from Miletos got his gold, but the perjuror hanged himself from shame at the reproaches of his fellow citizens.⁶

Archetimos of Erythrae

A rather obscure figure who narrates Menon in the *Symposium* is Stobaios, a Greek satirist of the early fifth century, whose materials are organized by theme. In his preface, Stobaios remarks on the necessity of good faith among men and on the certainty that perjurers are punished eventually if not immediately by what he called the Stobaios law. He knew a certain Archetimos of the Ionian city of Erythrae who was a knave who had a hospitable relationship with a man named Kydies. Archetimos had accumulated a large amount of gold that he deposited with Kydies for safe-keeping relying on their close friendship. But greed worked an evil plan in the mind of Kydies, and when he was asked to return the money, he hesitated. The man felt, arguing and finally decided to confirm their positions by oath. Arranging to put up with the swearing for several days, Kydies went home and devised a trick. He then dug out a stalk of fennel he placed in the gold chest. On the appointed day he used the stalk as a support. When he reached the temple Kydies gave Archetimos the stalk to hold until he should complete his oath, and then, lifting his hands, he swore that he had received a deposit from Archetimos and had returned it. Grieved by the words Archetimos threw the stalk to the floor, and the stalk broke, exposing its contents. Archetimos got his gold, but took time to reflect on the gods, while Kydies lost his. Soaring to the clouds Stobaios people ought to treat oaths respectfully.

Known and Stobaios state essentially the same story. In each case a depositor, lying and a knave, cut in. As a Maier leaves gold for safe-keeping with an assender. When the depositor comes to reclaim his money, the money holder declares that he has already returned it, and when he is obliged to swear an oath to that effect, he attempts to save it both ways: he swears a truthful oath but also to retain the gold for himself. In both legends the perjurer dies, so the narrators regard the end as justly deserved. In both, truthfulness conceals the gold, and the perjurer stalks, a giant stalk, prey, as Prometheus does in Greek myth when he struggles to recut a fennel stalk to give to mankind.¹⁰ Although the story exemplifies Stobaios' new law, the help of the gods, perjurers inevitably come to a bad end, neither narrator dwells long upon the principal characters after the revelation of the fraud. The principal interest of the story, for them, and for us, lies in the dishonest money holder's deception and its surprising exposure.

Lucius Junius Brutus

The device of the gold-filled stalk is sometimes found as an independent motif in a traditional story without any connection to the international story of Menon in the *Symposium*. Reused in an interesting way in the Roman legend of Brutus, who according to tradition overthrew the last king of Rome and founded the republic in 509 B.C. Lucius Tarquinius, called Superbus or the Arrogant, had ruled the realm of Rome and made himself king; he also murdered some men including the father of a certain kinsman Lucius Junius Brutus. Fearful for his own life Brutus joined the too. On one occasion the king dispatched his sons Titus and Arruns to Delphi to consult the oracle of Apollo about a certain matter and sent Brutus along with them for their amusement

As an offering for Apollo, Brutus brings a stick that he had covertly used to weigh gold. According to some readers, Titus and Arrians regarded a Brutus offering the god a mere stick that had no value so as to avoid offending the god. According to other authors, the stick symbolized Brutus's inner, exposed, delicate, and concealed splendid interior. Their third basic strategy is that Titus and Arrians concluded by inquiring if the reader might or then would be the new king of Rome, and the god replied that he who should be the first to kiss his mother would hold supreme authority in Rome. The king's sons drew on the dilemma who should be the first to kiss his mother or agree to kiss her simultaneously but Brutus, who alone perceived the god's true meaning, pretended to trip and kissed the earth, mother of all creatures.

In the Roman legend, then, Brutus presents the god with a valuable offering that he has disguised as a thing of no value because its too dangerous for him to denigrate the deity openly. He delivers to the god a metaphorical message: gold-filled stick. Brutus, revealing that without seeing itself is a inner self of great value, evidently possessed the offering and understanding the message. Apollo responds with a metaphor of his own: the eagle, revealing in a fast on foot only a clever man can apprehend the position, then that the next ruler of Rome may satisfy. Here the god's gold stick functions as a secret offering or secret message or both, and Brutus forth a secret message in response (Apollo's metaphor and, perhaps a secret offering is also the leadership of Rome).

The use of the motif of the gold-filled stick in the Brutus legend demonstrates that in the international tale type of *Alibi, a hero's stick* in different ways they happen to agree with the Ameth legend. In both the Brutus and Ameth legends the stick is wielded by the protagonist rather than the antagonist. Both stories employ their gold-filled sticks covertly as metaphors to human beings. Brutus for himself, gold-filled stick. Brutus (Ameth or others, gold-filled sticks, escorts). In both stories the deception is complicated since it takes the positive role of illustrating the inventiveness of the hero under duress.

The reason for this agreement is that two legends of Brutus and Ameth are themselves genetically related stories, both being developmental, traditional story for which I have suggested the name *The Hero's Fall*, an old migratory legend featuring the murder of the hero's father by the king or future king of the land, the hero's stratagem of playing the fool in his self-defense, the king's sending the hero and two companions on a mission to a foreign land, the episode in which the motif of the gold-filled stick appears (Brutus and the king's two sons to Delphi; Ameth and the king's two her children to Britain), one or more sexually charged episodes involving the hero and a woman (the Lucretia episode in the Brutus legend, the prototypes of the Ophelia and Gertrude episodes in the Ameth legend), and finally the hero's overthrowing the king and his own acclamation as ruler. Since there is no good reason to believe that either legend story borrowed directly from the other, the motif of the gold-filled stick was evidently a feature of the parent story, and the Roman and Scandinavian traditions developed somewhat differently.

For another tale involving a deceptive oath see "Respasser's Defense" and for another tale of a depositor cheated of his money see "Chadron" or "King Kiling."

not tolerate even the mention of men, who are so despicable as being unlearned. Angered by her hypocrisy, her husband wished to test her virtue. So he asked a young and handsome servant to seduce her, upon which he was to succeed in doing. Having observed them in making their acquaintance, the old woman came forth and mockingly abused her as a modest whore. The young man is thus shamed.¹

Further east, an Indian legend, moreover, tells how the bodhisattva once was reborn as a learned man in a remote British territory. A woman in Benares sent her son to him to earn wisdom, so when the boy returned home without having learned of the vicious character of his men, his mother sent him back for additional training. His teacher then instructed the youth to batter the teacher's mother, an old crone of 120 years, and to report the results back to his teacher. The boy was so successful that the old woman was writhing in bed with him. When he expressed to her his fear of his master, the old woman urged the boy to kill him, and when the youth said he was unwilling to do so, she said she would do it herself. The boy informed his teacher. The Bodhisattva carried a wooden statue and told the boy to give the old woman an axe, and the old woman, who was blind with age, struck the statue that she thought was her son. From the sound of the wood she perceived that she had been tricked, and when she heard her son asking her what she was doing, she died on the spot from shame. The pupil himself was so affected by the experience that he chose to renounce the world and become a hermit.²

Secundus the Silent Philosopher

According to an ancient Greek work of popular philosophy – *The Second of the Philosophers* – in his boyhood Secundus was sent away to school by his parents, and during this time his father died. The youth often heard it said that every woman was a whore. When he grew up he adopted the habit of a Cynic philosopher, wearing few clothes and letting his hair and beard grow. He returned to his mother's house in Athens and took an apartment unrecognized by his mother and her servants. This was so that he could test the stories he had heard about women. He befriended one of the maids, only to change a meeting with his mother, pretending to be in love with her. The maid persuaded her mistress on his behalf with a promise of a piece of gold. So the philosopher dined with his mother that evening, and after dinner when she expected to have sexual intercourse with him, he merely embraced her as a son might embrace his mother, and went to sleep. At dawn as he was about to depart, she asked him if he had acted thus in order to condemn her, and Secundus, revealing that he was her son, declared that it was wrong for him, odd for that particular her from which he was born. His mother could not bear this shame and hanged herself. Secundus, blaming his mother's death on his own words, resolved never again to speak, and abstained from speech until his death. When therefore the Emperor Hadrian came to Athens and wished to converse with the philosopher, Secundus wrote out his own part of the *Incessant* on a tablet.

The main points of contact between the international tale and the Chinese story are as follows: (1) Women are said to be fickle or vicious. Secundus hears that all women are whores. (2) The protagonist decides to test the claim that every

woman rather.³ The protagonist attempts the seduction of his wife and her friends and is disappointed by sincere attempts to seduction of his own mother.⁴ And finally he wins a princess by agreeing to his advances.⁵ The protagonist then proves to be sincere with her shameful behavior. As a result of the marriage woman takes her with her and of the protagonist too is profoundly angry. The story is so melodramatic it reflects the main features of the type.

Secondus (*De Profetis*) was composed in Greek by an unknown author around in the latter half of the second century A.D.⁶ It is therefore the earliest version of the tale. The composition was highly esteemed in the Near East and in medieval Europe, certainly more than it was in antiquity. It survives in versions of the work are found in Syriac, Armenian, Arabic, and Ethiopic. A Latin translation from the Greek was made in the twelfth century and many other vernacular translations in the different European vernaculars.

The *Secondus* (*De Profetis*) has survived here generally agreed in presenting, on the one side, a master and a subordinate, usually a teacher and his disciple, and on the other, a young slave of the Turkish text, and the variants agree in making the wedding the actual seduction. They vary, however, in foregrounding sometimes the master and sometimes the subordinate as the protagonist, so that a number of emphases must have occurred in some developments of the narrative. Thus the Jewish legend features a father and a student of whom the rabbi is the focus of interest, the Turkish story features a king and his slave of whom the king is the protagonist, the Indian version features a teacher and his student of whom the student is the more important character if only marginally, and in the Turkish story the person of the teacher is more compared by the school-attended by *Secondus* who of course has the role of the student and is the protagonist of the story. From the viewpoint of the international story the *Secondus* narrative has maximized the role of the student at the expense of that of the teacher.

The fact that the principal characters in the story are typically a teacher and student makes a good fit with the misogynic proposition set forth toward the beginning of the narrative and stimulating the protagonist to act, that women are always (Greek or Turkic (Jewish) or vicious (Indian). The device of introducing a general proposition whose truth a character is provoked to test is found also in other traditional tales. In a Chinese legend from around the sixteenth century a man describes to his wife the extreme eagerness of a recent widow to remarry, prompting the man's wife to declare that few women in fact are like the widow and in her own case, she would never remarry if her husband should die. Her husband presently feigns his own death in order to test her resolve. In the international tale known as *The Goldweaver* a man scrawls on a parchment the statement that money is a life-power, which prompts the weaver to test whether the statement is true or not. The Turkish text, however, begins its action with the claim that a particular woman is exceptional in virtue, and the Jewish legend begins with both the misogynic proposition and simultaneously that a particular woman is an exception to the rule. But the two devices amount to the same thing, for the assertion that women are not virtuous implies that a genuinely virtuous woman would be exceptional, and the assertion that there is no such woman of true virtue implies that as a rule women cannot be so characterized. What is crucial is the extremity of the claim, which suggests to another character the idea of testing a particular woman of

has been expurgated, and he said it was a slightly risqué joke that is attested in French and Scots literary sources from the sixteenth century onward. If Legman is correct, a more accurate summary of the tale would be the following:

When a man asks his wife whether they should do or engage in sex, she replies that they should do as he pleases, but their food is not ready. The husband goes to the wife's stomach, dry and lusty, reply offering her husband his choice of food or sex, while pointing out that actually their only option is sex. Although the proverbs are sometimes presented as newlyweds, they need not be, as in an anonymous ballad found in Robert Burns's collection from around 1800, *The Merry Muses of Caledonia*, under the title "Supper's Na Ready":¹

Rosebery to his lady says,
"My hannie [honey] and my succour [sugar],
"O shal we do the thing you ken,
Or shal we take our supper?"
Fa la! &c

Wi' modest face, sae fu' o' grace,
Replied the bonny lady
"My noble lord, do as ye please,
"But supper is na ready"
Fa la! &c

A Greek Joke

The earliest text of the joke appears in *Prologues*, a Greek jokebook from late antiquity: "A young man said to his wife a lusty woman: 'Wife, what should we do, eat or have sex?' She replied: 'Whatever you like. We don't have any bread.'" As in the later French and Scots versions, the punch line is assigned to the wife, but in referring to a lack of food rather than to a meal that is not yet ready to eat, it agrees with the Finnish texts.

Legman points out the similarity between this joke and another ribald joke in *Prologues*: "A young man was entertaining two old women who were enamored of him, told his servants: 'Serve a drink to whoever wants one, and have sex with whoever wants to. The old women said: 'We're not thirsty.'" In both jokes the husband's woman (women) in effect *if* she would prefer to eat (drink) or engage in sex, and the randy woman (women) expresses with comic indirectness her (their) preference for sex by ruling out food (drink) as an option. The bawdy and/or lusty old crone is an ancient comic stereotype.²

Lat: AT 1464J*, *Nothing to Cook*; Legman 1964 219–222, 1971 689–691

1. Aarne and Thompson 1961:427.

2. Legman 1971:689. Note the distinction of the two titles: the punch line belongs to the girl who is being seduced, not to the bride in the French and Scots versions.

3. Burns 1965:16–17, in the literary history of this joke see Legman 1964 219–222; Legman and Burns 1965 171–174; and Legman 1971 689–691.

4. *Phil* 2445. *Phil* 245; Legman 196+221

6. Thuerfelder 1968:277

Ogre Blinded ➤ Odysseus and Polyphemos

Alone (or with a number of companions), a man comes to the dwelling of an ogre (usually a giant). The ogre keeps him (them) as his (their) food and eats some of the men. In self-defense the hero (sometimes, pretending to be blind to cure the ogre's faulty eyesight) destroys the ogre's eyes (as soon as he has one good eye) by means of a spit (boiling liquid, etc.).

Subsequently the hero covers himself (and his companions) with a sheepskin (sheepskins), joins the ogre's sheep, and crawls out of the lair, or they cling or tie themselves to live sheep.

Having escaped from the ogre's dwelling, the hero (sometimes) mocks the ogre, provoking him to retaliate in some fashion (such as by tossing something harmful at the hero or by tossing to the hero a magic ring or other magic object) that, when the hero puts it on his finger, repeatedly tells "Here I am," thereby guiding the blinded ogre to him, since the ring cannot be removed, the man is obliged to cut (take) off his finger, after which he escapes, sometimes taking with him the ogre's sheep.

This complex tale of the clever man and the stupid ogre is AT 1137, *The Ogre Blinded* (*Polyphemos*), attested in Europe, the Middle East, Northern Africa, and further afield. As usual, most of the oral texts are found in collections made in the nineteenth century, since it was in that century that scholarly enthusiasm for the collection of folktales arose, but a scattering of texts embedded in earlier European and Middle Eastern literature is also known. Thus the story appears in Icelandic sagas of various dates and in the mediaeval Turkish romance *Karîkî Karîkî*. Before these, the French Cistercian monk Johannes de Alta Silva (Jean d'Haute-Serle) relates a version in his *Decemones*, a collection of tales in Latin prose composed around 1185. Earlier still, *The Arabian Nights* contains two texts of the folktale, one of them forming part of the Third Voyage of Sindbad and so dating perhaps to the ninth century A.D.⁴ And earliest of all, of course, Homer recounts the story of Odysseus and Polyphemos in the ninth book of his *Odyssey*, composed around 700 B.C.

According to the tale in *Diogenes Laërtius*, *De Regibus*, *De Virtutibus*, some robbers once learned that a solitary giant, dwelling some twenty miles away from human habitation, possessed a great amount of gold and silver. So they went, a hundred in number, to his dwelling and, since the giant was not at home, carried off as much of his treasure as they could. As they proceeded homeward, however, the giant and one of his companions came upon them and captured them. The captives divided up the prey, and the hero of the tale and nine other robbers tied to the feet of the giant whom they just had robbed. Their hands were tied behind their backs, and they were driven to his cave. The men offered to ransom themselves, but the giant on a maddened them, saying the

— "I am, as you wanted, a very good fletcher, whereupon he took the plumpiest of his officers, slit his throat for him apart, and tossed him into a pot to cook. So he continued until that it came to the turn of the hero. To save his own life, the dear pot-master had to be a dealer, promising to seal the giant's eyes if the giant would spare him for the giant's eyes ached terribly. The giant agreed. So the roofer crept in on the roof, put a poisonous staff of sulphur, arsenic, and other medicines together, and when it was burning he placed it on his patient's head. The result was that the giant lost his sight and was considerably injured. The giant cried out and groped around for the roofer. Since the only exit was a door that was secured with iron bolts, the roofer climbed a ladder to the roof, where he crouched to wait for a day and a night, but eventually he came down and tried to escape. The giant had a thousand sheep that he counted each day, keeping one back for himself, letting the rest graze. The roofer took the fleecy, well-furnished ram, placed it upon himself, and in the guise of a ram proceeded to exit with the sheep. Seven times the giant tried to keep back the very ram with the intention of eating it, but seven times the hero slipped away with the head. The enraged giant cried, "he would-be ram out of his nose with a curse. When the hero was safely outside, he mocked the giant. Thereupon the giant, dressed a gold ring, took him as a gift, but when the robber placed it upon his finger, he could not help but shout repeatedly, "Here I am." As the blind giant now made his way to the robber, he after unable to remove the ring, bit off his finger and threw it at the giant?

An Irish narrative collected in the late nineteenth century relates how Finn and his dog Bran came, in the course of their adventures, to a large cave in which there were a herd of goats and a smoldering fire. They entered and rested themselves, and after a while a one-eyed giant came bringing a salmon. He instructed Finn to cook it, warning him that if he raised a single blister on the fish the giant would cut off Finn's head. So while the giant slept Finn roasted the salmon on the fire. But when there arose a blister on the salmon, Finn pressed it with his thumb in order to conceal it, and, also doing so, put his thumb whereupon he put his thumb in his mouth and chewed it, and from that he acquired a knowledge of all things. Acting upon this knowledge, he drove the hot spit into the eye of the sleeping giant, blinding him. The giant awaked and positioned himself at the entrance of the cave, planting one foot on each side of the passageway and roaring out that the man would not leave the place alive. So Finn knelt and skinned the largest of the goats, placed the skin on a board, and drove the goats toward the giant, where they exited in single file between his legs. When Finn's goat reached him, the giant took hold of it by its horns, but Finn snatched out of the skin and ran outside. The giant acknowledged that the man had escaped, but said he wished to make him a present. Finn declined to approach him, telling him to place the present on the ground and withdraw, whereupon the giant put a ring on the ground. When Finn placed the ring onto his little finger, it clung too tightly to be removed. And when the giant asked the ring where it was, it cried out, "On Finn's finger." The giant kept asking, and when the ring answered, the giant would spring at Finn and catch him. Bran suggested to Finn that he chew on his thumb again. When Finn did so, he knew what to do. Taking the knife with which he had skinned the goat, he cut off his finger and cast it, ring and all, into

a deep bog so that the giant pursuing the tale of the ring, captured them.⁶ Then Finn and Bran continued on their way.⁷

Odysseus and Polyphemus

In 1857 Wilhelm Grimm published a modest but pioneering study of Homer's story of *Odysseus* and *Polyphemus* and its international analogues, the first of many investigations by folklorists and classicists of this tale. Among the works of Grimm's successors that deserve special mention are Kristin Nyrop's discussion, Oskar Hackman's study of the river god *Androgyneus* of the folktale, Frazer's convenient summary of the content of thirty dozen texts, Denys Page's influential discussion of Homer's story telling against the background of the folktale tradition, and the systematic comparisons of Homer and folktale by the folklorist Lutz Röhrich and the classicist John Glenn.

The Homeric narrative forms part of *Odysseus's* voyage. His devoted account of the fabulous adventures he has been having in the course of his voyage home from Troy, a string of narratives that he relates to his hosts the Phaeacians, filling books 9-12 of the *Odyssey*. According to *Odysseus*, he and his companions visited the land of the *Kyklopes*, cyclopes, a people who planted no crops, simply harvesting those which happened to grow. Within laws or assemblies they lived in mountain caves, each man ruling as own wife and children and being indifferent to the others. As *Odysseus* and his companions neared this land in their ship they saw a cave near the sea with a pen for sheep and goats. A giant lived there alone and lawless. When they next set land, *Odysseus* took twelve of his best men and a skin of very strong wine and proceeded to the cave. Since the giant was not at home, they made a meal and waited for him. In time, the giant, named *Polyphemus*, returned with his flocks driving, some of them into the cave, the entrance of which he closed with a huge stone. When he saw *Odysseus* and his men he asked them where they were and *Odysseus* replied that they were Achaeans on their way back from Troy; he asked the giant for hospitality and reminded him that Zeus was the avenger of the suppliant. But the giant said that the *Kyklopes* were stronger than the gods and were indifferent to them. Then the *Kyklopes* grabbed two of *Odysseus's* men, crashed their heads against the earth, and ate them alive by limb. The helpless attackers wept. *Odysseus* considered stabbing him with a fatal blow with his sword, but then he remembered that if he should do so they would all perish in the cave since he and his men would be unable to move the stone that blocked the doorway.

In the morning the giant ate two more of *Odysseus's* men and drove his sheep out of the cave, closing up the entrance again with the stone. *Odysseus* now devised a plan of revenge. He took a piece of wood that was lying by the cave, sharpened one end of it, hardened the flint he had with him, and set it on fire. His plan was to drive the stake into the giant's eye while he lay asleep. The *Kyklopes* returned, seized two more men, and prepared to meal. *Odysseus* offered him the strong wine he had brought. The *Kyklopes* drank it and asked for more, inquiring after *Odysseus's* name and promising him a gift. *Odysseus* gave him more wine and told him that his name was *Nobody*. The *Kyklopes* repaid that *Nobody's* gift would be to be often lost of all. When he presently

And so, drunk asleep, Odysseus and his men heaped the stake in the fire and put it out with bricks. The light of the fire heated the stake warm and cried out for the other keepers who heard it nearby. "Yes, Hearing his cries they came and looking around his cave, asked him whether someone was stealing his sheep." Polyphemos told him that he was trying to steal his sheep. The other keepers said that if no one was stealing him, then he must be sick, in which case, he should pray to his father Poseidon. Then they departed.

Odysseus devised a scheme for the escape of himself and his companions. They sleep together in groups of three, he placed a man under each middle sheep and he himself took the largest ram and lay beneath its belly. At dawn the next day, he told Polyphemos to put on his blindfold as they passed by. When they were a furlong out of the cave, Odysseus untied himself and his companions. They drove the sheep toward ship and quickly rowed away. Odysseus alerted the keepers, who responded by throwing boulders at the ship. Then Odysseus announced that the man who put out this fire was Odysseus son of Laertes of Ithaca. The Cyclopes recalled prophecy that a certain Odysseus would someday blind him, but he had expected a bigger and stronger man. He told Odysseus to come to him in order that he might give Odysseus a guest gift. But Odysseus only hunted a ram in the mare, so that Polyphemos prayed to his father Poseidon for bringing harm to Odysseus and Poseidon heard his prayer.¹⁰

Although Homer's epic narrative and the folktale tradition each contain a number of features that are rare or lacking in the other, the ancient and the modern versions agree closely in their main lines: (a) The hero comes to the lair of a ogre, often a one-eyed giant, who threatens him in one way or another. In self defense, the hero blinds the ogre so that the ogre can no longer see his extended victim. (b) The man disguises himself as one of the ogre's sheep or goats and escapes in the company of the flock. All scholars agree that all texts featuring this sequence of events must be genetically related.

The question of the precise relationship of the Homeric text to the folktale tradition was first addressed in detail by Wilhelm Grimm, and has provoked much discussion. After surveying his sample of ten texts, Grimm remarked upon their mix of similarity and variation. Although a single plot obviously went through all the versions, each text differed from the others and gave no sign of being a mere imitation or transcription of another. Taken together, the texts logically implied a prime tale. Grimm concluded that the poetic intonation of each people had preserved the base story, while at the same time each nation had impressed it with the stamp of its own life. He rejected out of hand the view advanced by H. F. von Biez, who in 1875 had compared the Homeric version with the medieval Turkish version and argued for a Turkish origin, arguing that Homer had learned an Ottoman legend in its ancient form and adapted it imperfectly to his own purposes. Grimm observed merely that this suggestion would not easily gain adherents, which it has not. On the other hand, Grimm argued, it is simply hypothesized that the Greek text belonged to the beginning of the tradition and derived all the more recent texts from it. Other problems arise. For how could one then explain why the Turkish legend and the French *recapitules* recount the liberation of the imprisoned hero from the cave of the giant more fully and coherently than Homer does? At the same time, the Turkish and French texts puzzlingly do not lack the Homeric hero's

use of wine to make the ogre blind (Bogaz, *Yedigöller*, line 100) is not in Crumm's view so solid that it was a difficult link and that it is maintained by other narrators, but they use it as a link. Nevertheless, one means of which Odysseus deceives the ogre. In addition, these internal arguments against the derivation of the internal text of the folk tale from a common dated external argument (Was Homer really known to the Byzantines and the *Oğuz*?) Assuming that the Greek poem had reached them, how did the Turkish narrator come by an acquaintance with the story of *Nemesis* and the French monk with the Turkish story, since these two agreed in important details?

On the question of precedence, Crumm states the case for regarding both the Homeric and the later texts as essentially independent, as parts of an international oral tradition of Teutonic Europe, and in this case as he has been followed by Hakkarin, Frazer (p. 167), and Crumm's master, other scholars. The many texts of the folk tale that have become available since Crumm have done nothing to secure either arguments. The majority possess no knowledge, but a few oral texts show well that it is concerned with a story and perhaps it would be surprising if it did not. A different internal argument of the kind made by Crumm may be added to the external arguments, and it has been noticed by that the folk tale here, and its companions usually describe by personifying themselves with the signs of slaughter, animals whose slaves and companions make their escape from the ogre's lair by hiding beneath the animals, and that many texts of the folk tale follow the type A in an additional incident, the so-called Ring Episode, which is not found as such in Homer.

In sum, the texts of this unusual story show sufficient similarity to one another to justify the conclusion that they are genetically related, but the younger texts cannot simply derive from the *Iliad*, by means of the three instances of borrowing that they did, they would not show as much agreement as a group of features in which they all agree with the ancient Greek story. Nor with any considerable geographical distribution and temporal spread, can they possibly be explained by diffusion via any other literary work.

The skeptics, who include among themselves van Cesterp, Maury, and Mandu, have for the most part merely stated without argument their skepticism or their belief that the later tale is a slavish copy of the former, and the few counterarguments that the earlier skeptics offered, such as that the motif of wine may have dropped out in places where it was inconvenient or forbidden, are clearly inadequate to the task. More recently, a different line of argument has been put forth by Detlev Fehling, who holds that the considerable agreement in content in the post-Homeric texts proves only that they have a common source, not that their source is independent of the earlier text older than Homer. For Fehling, it is more probable that the international oral tradition is subsequent to Homer, having developed from some very time. In his view, the legend of Odysseus and Polyphemus was originally a purely Greek story that descended via literary channels to Byzantine times, when it was developed in the West as the tale we find in *Leopoldus*, and in the East as the tale of *Nemesis* had in *The Arabian Nights*, and from these two tales the bulk of the more recent texts have descended. Fehling is very vague about this last step, since the entire modern tradition derives from *Leopoldus* and *The Arabian Nights*, so that he shares with earlier skeptics a mistrust in the primary oral narratives.

yet able to which he does not submit, but unimpaired faith in the literary tradition and in the dependence of the oral tradition upon it. What the skeptics—*as a whole*—is the a priori disavowal of a thousand years that separates the *Odyssey* from the earliest Greek text during which time they expect that an oral tale would have degenerated, changed, or disappeared at the same time. United in their estimation of oral tradition and their high estimation of the written tradition, they could have had no influence on international oral storytelling.

The question looms unusually and embarrassingly large, perhaps because the story of Odysseus and the *Kyklopes* is so *paradisaic*, for there is no corresponding controversy about the relationship of the *Odyssey* as a whole to the tradition of story that underlies it. *In the end, in my first and, relatively real story, a world that has not attracted nearly so much scholarly attention.* Some scholars are under the false impression that very few narratives are known to both ancient and modern traditions; indeed, beholding fables as though there were only three—quite exceptional, fortales that are attested in classical and also in modern traditions: *The Tale of the Fish and the Frog*, *The Tale of the Giant and the Dwarf*, and *Cupid and Psyche*—whereas in fact there are hundreds.¹³

The epic episode begins with a summary ethnography of the *Kyklopes*. Putting their trust in the gods, the *Kyklopes* do not plant or plough, since crops of wheat, barley, and grapes grow of themselves thanks to Zeus's rain. Nor do the *Kyklopes* have assemblies or shared laws but rather live individually in mountain caves, where each man establishes the laws for his own family and no one cares about the others. Although a luxuriant island lies offshore, home to numerous goats, the *Kyklopes* have no ships by means of which to reach it, so that the island is inhabited by them. In short, their agriculture, social organization, and technology are very simple.¹⁴

Nevertheless, this simple society that entrusts its welfare to the gods strains with apparently confusing tendencies, for whereas the happy state of their agriculture is rather lack of it, since their crops grow automatically with no effort on their part, is a familiar and characteristic feature of Greek paradisaic traditions such as that of the Golden Age (see Sch aratten and ?), the *Kyklopes* are described as being indifferent to one another and basically arrogant, and the specimen *Kyklopes* we actually meet is a cannibalistic pastoralist who exists that his fellows as a group do not care about the gods, traits that are strikingly at odds with the typically inquisitive, curious, and reverent inhabitants of traditional Greek utopias. Mond explains this uneasy picture as a Homeric conflation on the one hand of a tradition of a paradisaic home in which Zeus settled his old allies and hepers the *Kyklopes*, and on the other hand of an egrous character appropriate to the particular *Kyklopes* Polyphemos in his role as the monster in the present tale. If he is correct, material properly pertaining to the good *Kyklopes*—as it were, has been attracted into a narrative of the bad *Kyklopes* because of their identical names and simple culture, so that the incongruity found in the Homeric tale reflects the incongruous nature of the two unlike sorts of *Kyklopes* that inhabit Greek mythological tradition: the good sort who forge the thunderweapon for Zeus and the inhospitable pastoralists whom Odysseus encounters on his way home from Troy. Mond's idea

must remain a conjecture, however, since the supposition of a direct tradition of a Kalykean parallel is entirely hypothetical. If it is even true, the distance is not only without a parallel in modern tradition, in a book about the Caucasus the ogre's home, and is also a stretch from what forms from the shore to the sea – presumably, but is common enough in both cases – and even *atypas* (see "Settlement and" but seems out of place in a common-sense yard, however it does serve as a kind of bait for hapless travelers, entrapping them into the evil land, where they become prey for the ogre.¹⁰

Although the appellation *Kalykes* – of this connection to some kind between the characters in the present adventure and the tame mythical *Kalykes* – is represented as being the offspring of *Ouranos* and *Gaia*, the two ogres appear not to have much in common apart from – or single for – appearance. Pseudo-cosmics Poseidon, not *Ouranos*, as he faces a somewhat surprising contradiction in view of the fact that *Polyphemos* (his fellow "love to sea" – assistance with seafaring.¹¹ Though it is not obvious what goes of *Kalykes* – either has lent its name and aspect to the other one, may not exist, the possession of a single eye – some quality of some importance – the story of *The Blind* but of no obvious relevance to the myth-makers of the third, and which perhaps lends weight to such claims of precedence as the *Kalykes* of the present story may care to make.

Oddly, Homer does not explicitly say that the *Kalykes* are "one-eyed" in his narration, implies that *Polyphemos*'s monophthalmia and *Kalykes* in other literature were so, even if ancient visual artists portrayed them variously, as having from one to three eyes. The poet's not bothering to call attention to *Polyphemos*'s single eye probably indicates only that the audience were well known to his hearers. Doubtless the one-eyed giant who appears in more than a few of the modern folk tale texts of *The Blind* and *The Sea* had his source in the ancient story since he was a convenient way of the mechanics of the plot, it being easier for a hero to pose out one eye than two.

The most memorable incidents of the epic narrative – and doubtless the figure in the international folk tale – are the mabritement of the giant and the *Nekos* (rise. The term of the tale does not ordinarily provide a suspecting giant with wine, nor is the element really necessary to Homer's story, since an ogre need not be intoxicated in order to feel deep disgust. But Homer emphasizes the wine anyway, probably because its use is striking and perhaps because the *Kalykes* is thereby better disposed to accept *Odysseus*'s story, a name to his name is *Nekos*.¹² If so, presumably the intoxicating wine and the false name enter the epic story not separately, but as linked themes. *Polyphemos* himself simply declares that *Odysseus* blinded him after overcoming his mood with wine.¹³

Very exceptionally does the – like the hero instead of the ogre – *Kalykes* his name takes as *Nekos* – or the like – rather the *Nekos* rose above the creature of a different tradition, story, a simple narrative told as if it were an ending in which a human being encounters a supernatural creature and, when asked, gives out his or her name (as usual was *Myself*). When the same presently does harm to the supernatural being and the latter cries out in sorrow, asks what is the matter and, hearing an answer such as that "Myself was harmed me" they ignore that, concluding that he is the source of his own dis-

they. Take in a British version Jack decided to pass the night in a haunted mill. Eventually they engaged a English man who was three feet high, looked eighty, married and childless (age thirteen). He asked Jack what his name was and Jack said it was "Mase" and "mase". When the intruder became aggressive Jack told him that with a tick he was raising. The creature cried out in terror, attracted other scary beings to the place who asked him who did it. "Mase" and "mase" he explained. "And it was yourself, and yourself," they answered, "who can help that?"²²

The local version of scholars is that *Mase* (to give the tale a name) and *The Blind Ogre* are oral tales that were in independent existence before the *Arachne* and have continued to exist independently after it. In ancient Greek tradition *Arachne* was accented *ma-cha-ra-cha-ri-cha-ri-cha-ri-cha* forming a single story, which is a common phenomenon in oral storytelling. One reason why the two tales otherwise rare, appear together so often is because the ogre of *The Arachne* is not even a giant, whereas *Mase* requires other creatures in the world who are about the ogre, implying a society of ogres of some sort and indeed the victim of *Arachne* is ordinarily a social being such as a dwarf. Homer does this in both ways, treating Polyphemos and his fellows as "others" in a *kyklops* society of *Kyklopes*, each implicitly inhabiting its own cave and doing its own thing, while Polyphemos himself lives entirely alone, and the only relief the other *Kyklopes* play in the story is briefly to respond to his cry for help.

Homeric *Odysseus* gives his false name as *Nobody* (*otōs*) rather than the usual *Mase* (perhaps because in Greek, "nobody" sounds more like *Odysseus* than "myself" – *otōs* does and so follows a pun like played on the hero's name and because neither clause "nobody" takes the form *otōs* which makes a virtual pun on a word meaning "unning intelligence" *otōs*). *Odysseus* demands that "To illustrate the apparent wordplay, Polyphemos tells the other *Kyklopes* that *otōs* 'Nobody' *Odysseus* is killing him by deceit or force, and they reply that *otōs* is already claiming as employing force against him, he must be sick."²³

Odysseus and his companions blind the sleeping *Kyklopes* by thrusting a stake into his single eye. So far, in the folk tale a spit, stake, or similar implement is the most common means of blinding the ogre and is particularly apt for *Arachne* who has but one eye or one good eye, though it can be employed also against dupes with two good eyes. The text most common method is for the hero to pour burning liquid onto the ogre's eye or eyes, sometimes on the pretense of improving his failing eyesight.²⁴ Austin cleverly suggests that the local tradition of the folk tale is present at least in Homer's narration that in the form of the same text *Odysseus* gives the *Kyklopes* and later in the simile of the simile he treats *polyphemos* that "tempers" an axe or adze by dipping it in water. The captive Greeks later escape from the giant's cave by exiting with his flock, *Odysseus* clinging to the underside of a ram, his companions are being tied to the underside of several sheep. In the folk tale it is far more usual for the hero simply to cover himself with a sheepskin than he makes some dwelling or procures for himself by flaying a sheep.²⁵

A memorable feature that commonly appears in the folk tale texts but not in Homer is the episode of the magic ring, by means of which the blinded ogre makes one last attempt to get hold of the hero, though a trace of the tale can

possibly be discerned in Polyphemos's offer of guest gifts to the departing Odysseus: an offer that the hero, wise voyager that he is, must reject. The Polyphemos's previous favor was merely his granting to Odysseus the privilege of being eaten last. The poet perhaps chooses to suppress the Ring Episode's usual term since a talking ring that obviates the hero's need of a ship's crew would be incongruous in a Greek heroic epic. Moreover, the talking ring seems to be a ring for a ring, so stupid as to call the Nobody race not for the fact that it is that, the presence of suspicion that ring in Polyphemos's ears would mean that the technology might seem to call for an explanation. At least, the Ring Episode probably does persist, having been transformed into a *deus ex machina* which like the magic ring does the hero some harm but fails to prevent his escape. More appropriate to epic than a magic object, the curse also links the *Kyklops* adventure with the remainder of Odysseus's return by motivating the seiden's anger at Odysseus and so recovering the eventual revenge that cost Odysseus and the sea god.¹⁰

In sum, Greek legend about the one-ogre of the international tale *Kyklops* is a rumormongering with a genealogy in order to motivate Polyphemos's initial distrust in a community (to fail to take the Nobody incident as a fact of his name and to fear for the sake of the principal plot) a shepherd (to enable the hero's characteristic escape) and an evil (to facilitate the mauling). The world of the ring Greek hero is enhanced by the addition to the narrative of a curse that is to intoxicate the ogre, and the rise of the ring to collect the ogre's shepherds, while the meagerness of the ogre's own wit is suggested positively by the simple culture of his society and by his being repeatedly duped and negatively by the absence of a good rise of his own society as distinct from the magic ring. The result is a heightened contrast between the cleverness of the hero and the simple-mindedness of the ogre. Finally, the Homeric ring ends provide credibility to the narration by providing naturalistic details such as the name ethnography of the *Kyklopes* and describing Polyphemos's orderly pastoralism, which, in contrast to the folk tale tradition, it de-emphasizes the supernatural mainly by transforming the Ring Episode.

I take most other texts of *The Ogre Blinded* (Homer's story) as a legend rather than as a folk tale, that is, as an alleged historical event, rather than as only an amusing fiction, but the Greek bard judges since he does not recite the present story in his own voice but puts it instead in the mouth of Odysseus, thereby placing the responsibility for the veracity of the adventure in the character within the story. An internal narrator may be reliable or he may be a liar and in fact Odysseus is each of these at different times in the poem, indeed even in the present story, he oscillates between one and the other. He is true to Polyphemos, once about his sex, once about his name. Which of these then is Odysseus at the moment when he narrates his adventure in the Phakian palace? To a semi-trustworthy audience he appears to be a truthful narrator, for King Akknoos declares, "You did not give us the impression of being one of those deceivers and impostors that the black car supports so abundantly: men who relate without another man's being able to know it." But to external audience, at least in later times when we hear from them, was less generous in its evaluation, for the "apologue to Akknoos" (*apologos Akknoos*) became a proverbial tag for nonsense or for an overly long story. (The "Socrates

preparing to re-tell a traditional tale of his own assures his interlocutors that it is not going to be to Akhilleus. And in the preface to antiquity's greatest collection of fairy tales, *Les Contes*, the author traces the history of Odysseus' trickery back to Odysseus' apologue, declaring that Odysseus originated his kind of cleverness when he recounted to Akhilleus and company tales of trickery towards one-eyed beings, cannibals, savages, and the rest.

The Polyphemos story was handed to antiquity also by later authors, often in a comic fashion and probably always with an awareness of the Homeric *telos*. Organized as well in ancient art, especially in vase painting. Some scholars see in these works features of a popular tradition that was independent of the epic story but is less suggestive of Homer's version than of the folk tale. Whether such a tradition existed is difficult for us to ascertain, however, because the presence of a feature that is absent in Homer need not indicate that a writer or artist drew upon a non-Homeric source, since the feature may be his own innovation or may have been suggested by the particular medium in which he worked. Mond points out several details in which Euripides' satyr play *Kyklops* more closely resembles the modern folktale than it does Homer's text: 1) the agn crooks his victims; 2) he is blinded with a spit rather than with a stake; 3) and he is ignorant of wine.¹⁰ Certainly Euripides may have borrowed these motifs from a contemporary oral version of *The Cyclops Blinded* that was independent of Homer, but surely they are the ideas that might arise in the mind of any competent storyteller who was not concerned primarily to reproduce a famous text.

Similarly, the Greek vase painters treat the Polyphemos episode differently in some respects from Homer's narration.¹¹ For example, representations on vases of the blinding of Polyphemos differ in how many men assist Odysseus in driving the stake into the giant's eye; in Homer four men help the hero, and Odysseus himself is sometimes in the vanguard, sometimes in the rear, and sometimes not distinguished from his companions; in Homer he is at the far end. Moreover, Homer represents the stake as being twisted vertically down into the victim, who is lying down, whereas the vase painters regularly represent the stake as being driven horizontally into him as he sits propped up against a wall. The instrument of blinding appears usually to be a stake as one expects, but on occasion it is possibly a spit or spear. Sometimes the vase painters Polyphemos holds a *kytharos* or cup of wine in his hand, sometimes he does not, and sometimes he grasps at the stake with his other hand while sometimes he does not. Furthermore, he may be awake or (as in Homer) asleep, and the painters even differ in how many eyes they give him. Does all this mean that the artists drew upon a popular, non-Homeric tradition, or does it mean only that they did not view their mission to be the precise illustration of Homer's text? The medium itself doubtless encouraged a composition featuring an upright *kyklops* and a horizontal stake because this arrangement was easier to represent clearly and simply in the space available to the artist. When a painter portrays Polyphemos with a cup of wine in his hand, we may suppose that he is taking the liberty of synoptically incorporating into the scene an earlier moment of the story, reminding us how the victim was made drunk; and when a painter portrays the *kyklops* as grasping the stake, we may

assume that he is giving us a proper glimpse of the victim – just seeing which is to put the further, deeper, act of his eye. Although we admit the differences from the Homeric story, the springing motif certainly is the same, to fall within the range of variation that one might expect from painters of scenes the seafarer is representing. The Homeric story is not as picturing a scene from Homer's text with the fidelity of a modern book-illustrator whose viewers will have the written text at hand for comparison.³⁷

As a mythological narrative, the Polyphemus adventure has been the subject of a succession of wildly different interpretations, from antiquity onward. Explanation began anew with Crinias in the sixth century, when a poem on the late type in which he interpreted the ogre's single eye as the vertex of that is, as the sun itself, and the contentment of the hero and the goddess an allegory of the struggle between different forces of nature. In addition to the sun being a figure of Polyphemus, has been seen by different scholars as having been prompted by an actual person, a volcano, a god, a nature spirit, a nightmare, and so on. The history of these speculations is traced by scholars, who also give us own psychoanalytic interpretation.³⁸

Despite the large number of investigations of this tale, both in its form and its relationship to Homer's story, certain questions seem to have been asked. We know a lot about the content of the narrative, but virtually nothing about its employment: what sorts of person told this story? to whom? in what manner? on what kinds of occasion? The early collectors of narratives characteristically recorded little information about their informants or the performance of tales, but no one has surveyed the published texts to gain a fairly extensive information they may contain.³⁹ So when, for example, scholars casually refer to the story of Polyphemus and the other stories of Odysseus's superhuman sea-sailors' tales or old sea stories, as they frequently do, they really have no grounds for doing so other than that in Homer's *Odyssey* these adventures occur during the hero's voyage home from Troy, a circumstance that does not qualify them as having been sea stories in the sense of traditional stories told primarily by, for, or of, seamen. It seems likely that several Odyssean stories and motifs such as the bag of winds, the sea Calypso, Sisyphus and Ulysses, and the petrified ship do spring from maritime narratives, but perhaps the only Odyssean story that has been demonstrated actually to be a mariner's story is *The Sailor and the Owl*, which is transmitted at the present day almost exclusively by seamen and their kin (see 'Sailor and the Owl'). The question, however, that *The Ogre Blinded* is also such a story, only exceptionally does the folk-tale protagonist arrive at the ogre's dwelling from the sea, and here is nothing in the tale that should appeal to scholars more than to anyone else.⁴⁰ The hero's occasional traveling by ship is not significant in this regard, being no more than a convenient narrative device for conveying a character to an exotic place where anything may happen, like the use of a spaceship in science fiction.

[37] Al. H. V. *The Ogre Blinded*, *Classica et Mediaevalia* 53 (1952), pp. 283–85. Wedderburn 844; Polivka 288a; Koster 1988:1, 87, 89; Pischke 33; Rasmussen 199:18; Ditcher 305–89, 367; Crooke 368:1, 2. [38] Cerlet 1906:25–26, 32–33 + 35.

his back. When he turned round and asked the giant who did it, he answered "Myself," so that the boy was not punished (Hackman 1904:136-137, no. 178).

24. Nyrop 1880-82:251, Röhrich 1962:88.

25. Marot 1956:331, Bengren 1963:48, Peradotto 1960:147-149.

26. Cf. 9.408-411.

27. Cf. Glenn 1971:164-166.

28. Alston 1983:34 n. 10. Similar at the smith. Cf. 9.391-393.

29. Cf. Glenn 1971:167-169.

30. Page 1965:19 n. 15, Glenn 1971:177-179.

31. The Greek version of Meleager furnishes a similar (but different) strategy of overpowering a sub-bridging figure (a curse-woman) by means of a false announcement (cf. A. 1.87, *Meleager*), see Hansen 1997a:452-453.

32. Cf. 11.362-366.

33. Diogenianos 2.86 = CPG 1.219.

34. Plato *Rep.* 614b2.

35. Moravcsik 1963:36 n. 64. The version of the story preserved in the medieval literature does not express a view that the ogre misleads his guests. In the original version, the ogre is just assumed to assume that Polyphemos does so.

36. Röhrich 1962:60-68, Mordt 1983:36 n. 64, Snodgrass 1998:89-111.

37. See further Fellmann 1977 in particular and Lowenstam 1962:136, Snodgrass 1998: general.

38. Glenn 1978, see also Nyrop 1880-82:251-254.

39. A rare example among collectors of 7th-century B.C. Greek vase material (cf. 1972:73) who describes correctly his and his guests' intentions. See also speaking narrator of Euxine Ulyssides, who had to turn away from her depiction of a self-murdering maternal figure.

40. For example, Fellmann 1972:34, cf. Vada 1971:246-247.

41. Bag of winds: Radermacher 1915:8-21, Snodgrass 1973:12-18, Hansen 1997a:454-455. Petrified ship: Radermacher 1915:36, Hansen 1997a:455-456.

42. Approach by sea: Röhrich (1967) 2.452-453, Glenn 1971:146.

Ogre Kills His Own Children = Aedon

An ogre (or ogress) plans to kill her own children while they sleep in order to get rid of them or in preparation for eating them. He arranges for his own children to sleep in a certain place in the bedroom wearing clothing that identifies them in order that they may be recognized in the dim light, or they regularly sleep in that place or manner. Learning of the plan, suspecting the plot, however, the intended victims trade places or bed (exchange clothing with the ogre's children while the latter sleep). Mistaking his own children for the intended victims, the ogre unwitting kills them in their sleep and does not perceive the error until the following morning.

This tale of the stupid ogre and his clever offspring (AT 1119) *The Ogre Who Kills His Own Children* is popular in Europe and Africa as well as among American Blacks and Native Americans. The murderer(s) or misanthropic ogre devises a plan of killing certain children in the dark while they sleep, expecting to be able to distinguish them from his own children by a particular sign, usually their clothing (often the nightcaps) or their location in bed. When, however, the clothes of the children are subsequently traded or the respective places in the bed are exchanged, the ogre stupidly mistakes his own children (or the intended victims) for his intended prey and goes to bed satisfied with his work.

The plot of this story variant often appears as part of a larger tale. An

any examples. Charles Perrault's *Le petit Poucet*, the eighth tale in his *Histoires ou contes des vieux Français* (later published in 1697). In Perrault's version, a woodcutter and his wife had seven young sons, the youngest of whom had been born with the size of a thumb at his birth. Eventually the parents had no food and money that they brought the children into the woods and deserted them there. The miserable children made their way to a house where they found a table on which dwelt only an ogre. Taking pity upon them, the ogre invited them in and hid them under the bed, but the ogre discovered them and, feeling led to punish them for himself and several of his ogres, he set the children to work, leading her to spend, not postponing the killings, she put a woman in each bed. Now in another bed of the same size lay the ogre's seven ogres, all ogres, each wearing a gold crown. The youngest brother, seeing that the ogre might regret not having slit the boys' throats earlier, got up in the middle of the night and exchanged the caps that he and his brothers were wearing with the crowns the ogres were wearing, just as he had foreseen. The ogre awoke, regretting having put off the slaughter. He groped his way to his daughters' room, went to the boys' bed, and passed his hand over their heads. Seeing the crowns and deducing that he had gone to the wrong bed, he went to the girls' bed, felt the boys' caps there, and sat the throats of the seven sleeping children after which he returned to bed. When the children awoke, they heard the ogre snoring, he awakened his brothers, and they all ran away from the house. In the morning the woman discovered her seven daughters with their throats severed. Learning of his magic boots, the ogre pursued the children, but the older six managed to reach their parents' home, and the youngest brother stole the ogre's magic boots and used them to acquire a great amount of wealth.¹

In the tale of *Chrysida*, known collected by the Grimms in 1812 from eighteenth-century Denmark, W. H. D. F. Salm-Salm's version of the children is signaled instead by their ready possession of a magic. A witch had two daughters, an ugly and bad girl, whom she loved, and a beautiful and good girl, whom she hated. The former was her own daughter, the latter a stepdaughter. When once the witch's daughter told her mother how she envied a certain apron belonging to her stepsister, the witch promised her she would have it, saying that she would cut off the girl's head as she slept that night, since the girl deserved to die. The witch instructed her daughter to sleep at the far side of the bed. The stepdaughter happened to overhear the conversation, however, and that night, after the daughter had climbed into bed first in order to sleep at the far side near the wall, and had fallen asleep, the stepdaughter gently changed places with her. During the night the old woman crept up to the bed with an axe to finish off the girl lying at the front of the bed, and chopped off her head. When the witch left, the stepdaughter arose and dressed her mother behind and the two fled together. Donning her magic boots, the ogress pursued them. The tale continues with a eventual happy ending for the lovers.²

The story of the parent who, intending to kill another's child, unwittingly slays her own, appears twice in ancient Greek tradition: the role of the ogre being assigned in both instances to a female character. As it happens, each legend employs a different one of the two methods of signaling the identity of the

intended victims that are familiar from modern traditions, including the type of bedclothes.

Aedon

In a passage in Homer's *Odyssey*, Penelope takes on a sister to the nightingale and its offspring. The nightingale chooses a daughter of Penelope's songs her song during the spring night of her dear son Iphitos. Zeuxos's son, who in her tale she saw with a sword, and he goes on to make a comparison with certain aspects of her own situation.

The scholiasts on the passage citing the mythographer Apollonides and other unnamed authorities, give several variants of various origin. Putting these together we get more or less the following story: Zeuxos was an Ionian daughter of a Milesian named Penelopsos, and Zeuxos' son's companion was Niobe or Hippomedusa, daughter of Iantichos. Iantichos' brother Aedon became jealous of her sister-in-law Niobe because of the many children she had borne, beginning with her son Amoleus. Aedon herself had borne other many sons, Itylos or Ityr or Iphidyleus and a daughter, Neos Nea, the cousins Itylos and Amoleus were brought up together in Itepeia, he said, but Aedon secretly instructed her son to take the father's position, so that in order to die during the night she might easily dispatch Amoleus. But when the time came Aedon unwittingly saw her own son with her sword. In the end, overcome with suffering, or because of the anger of Zeuxos or Zeus, Aedon is said to be changed into a bird, whereupon Zeuxos is said to murder her in a *geogalakion* in which form she continually mourns for Itylos.⁸

None of the scholiasts explains exactly how Aedon unwittingly saw Itylos. According to the comments of the Byzantine commentator Eustathios on the same passage, "It took time, or otherwise did not take, his mother's instructions, but his explanation is so vague and uncertain, but Eustathios probably knew no more about the matter than we do, and has concluded in the *deigma* between the plot and the murder, as we, they seemed to him likely." If Eustathios actually does really give a tradition, it is well to conjecture that the cousins Itylos and Amoleus had taken a substantial affection with each other from their shared rearing that Ityl is preferred to the rather than to betray his cousin. But the commentator is merely guessing, and the ancient tradition is lost to us and so, unfortunately, the modern tradition, which the intended victim overbears the plot and so brings to a change of places in bed.

Although there is nothing inconsistent between the Homer's lesson to the nightingale and the later story that was then extracted from the ancient commentators, it is nevertheless unlikely that this really is the story that Penelope has in mind in the nineteenth book of the *Odyssey* since the night seems more to her situation. The ancient commentators cite also a different nightingale legend, that of Phryne and her sister Phryne, who was the latter, used to sing nightingale a lot so long her son Itylos, a story that underpins the plight of Penelope, since she passes her time in lamentation, considers herself having a divided heart and fears that she will endanger her son Telemachos.

Themisto

The career of Themis is clearer, although no less strange, in the legend of Thebes. Athens king Theseus wed her and begot two sons by her. When a plague that she had persuaded Thebes to slay the daughter of a nymph and begotten of her two sons by her later learning that Iro had not perished but had gone to Lemnos to celebrate the rites of Dionysos, he brought her back out against her consent. Presently Themis learned that Iro had been found and conceived a desire to kill Iro's sons. Not knowing what Iro looked like, Themis carelessly took into her cell of defence a captive slave woman who was none other than Iro herself and instructed her to cover Themis's sons with white cedar-rites and Iro's with black. But Iro did the reverse, and Themis killed her two sons. When she realized what she had done, she killed herself.¹

The plot-line of Iro in this story is certainly odd, with our mysterious disappearance to Lemnos, her return, her presumed death, followed by her husband's discovery that she was a slave, only to reincorporate her into his household as a maidservant for his present wife. Why does she accept this situation? Without doubt, any demand is difficult for us to make good sense of the events.

The Greek tradition is of the story of *Theogonika's His Own Children* correspond fairly closely to the folk-tale tradition in the abstract sequence of events: (1) the plot to murder certain children, (2) who are to be identified by their position in bed or with the corpse of their nocturnal other, (3) the sabotaging of the plot by the exchange of places or clothing, and consequently, (4) the murderer's unwittingly murdering his/her own children. The murderer's motive, however, is among the motives found in modern tradition, as in the tale that Dorothea Wild recounted to the Grimms.

But in other respects, the Greek tradition has its own peculiar character. The families of Amphion and Zethos and of Athamas are prominent in northeastern Greek ethnological tradition and are the subject of numerous other stories, as well. The two brothers being kings of Thebes, and Athamas being king of Boeotia in early story. Both of the present stories, being traditions about certain families in any times, are generally legends rather than folktales, and as a result there is greater realism in their presentation. Accordingly, the households in which the actions set are not those of marginal or tapalious characters such as witches or cannibals, but of mainstream persons of high status. The kings were who plays the role of aggressor in each story is motivated by her jealousy of another woman and the woman's children. Aedon by her jealousy of her better son's slave. The nurse by her jealousy of her co-wife Iro and Iro's child, doing rather like the evil stepmother in the Grimms' tale but not at all like the malicious ogre in Perrault's tale. She plans to reduce the perceived threat posed by her affine by doing away with the latter's children. The role of trickster is played in the folk-tale by the intended victims, but evidently not in the present stories, for in the Aedon legend it is (according to Eustathios) Aedon's own son who plays the part, and in the Themis legend it is her co-wife Iro who does. Themis makes the fatal error of conspiring, that is, the murderer is betrayed by her very co-conspirator. And whereas the folktale ogre, once the parents find that they have slain their own children, may aggressively and

even magically pursue the tricksters, the women of Ceyx agreed that they must overcome with remorse for their harm to Ceyx (or they must face the anger of others) and choose to end their own human existence. Aedon's choice is a metamorphosis into a perpetually young young bird. The mistletoe sacrifice

cf. AT 1129, *The Ogre Kees H... ..* (K... ..) (1886: 130–40; 547–60; 1134–35; 1963: 51–52; 13–14; Klingman 1963: 19–26; 264; 1918: 268–269; see also 1962: 224–228, 258–259; Ashuman, type 1114).

In addition, *The Ogre Kees H... ..* is also reported in a version of AT 127B, *The Dwarf and the Giant*.

2. Grimm 96.

3. *Old* 19: 518–523.

4. On the legend see Forbes Irving 1966: 248–249 and Gantz 1993: 799–800; cf. also 1963: 96. Interestingly, reports of the existence of the stone which brings sex by kidnapping to his or the righteously in need of help, and in a certain way to the scholastic positions – the children were changed – and in a certain period from Ranke in his article on Aedon in *EM* 1: 125–127, cf. *EM* 8: 269.

5. Schol. Homer *Od.* 19: 518.

6. Eustathius *Comm. Od.* p. 1875.21.

7. Russo *apud* Heubeck (1969) 2.138.

8. Our main source is the Roman mythographer, Lucius Apuleius, and a fragment with the title *poet. Roman. On 9: 30.3–31.3* (1913: 163–164; 1918: 268–269; 1963: 96). *Teufel und Nixchen* 21 and p. 487; see also 1963: 96. For the myth, see Fontenrose 1948: 128 and *passim*; Gantz 1993: 177–180.

Ogre Steals the Thunder's Instruments ☁ Typhon and Zeus

While the thunder god sleeps, the devil (devil's son) creeps up and steals his thunder-making tool, which is a musical instrument, and conceals it in a secret place (e.g. behind many locks). When the god discovers his loss, he sets out, sometimes accompanied by his son, to retrieve it. In the guise of a youth he enters the service of a fisherman, and the two of them catch the devil (devil's son) stealing fish for a wedding, or other celebration, of the release of a man by an invitation to the party (or the disguised thunder god enters the service of the devil himself, goes fishing with him, and proves to be extraordinarily strong, or the disguised god and his servant set out and simply arrive by chance at the devil's dwelling).

At his house the devil boasts of the stolen instrument and is induced to display it. But since the devil himself is unable to play it, the youth is given permission to try. Sometimes one of the ogres suspiciously points out that the youth's eyes, fingers, resemble those of the thunder god, but this suspicion is disregarded. When now the youth plays the instrument, it produces a terrible thunderstorm. Thunder and lightning issue from the instrument, causing the dwelling to explode and overcoming the devil and his ogres, who perish or flee. The thunder god, who has resumed his true form, returns to the sky. It rains for a long time, putting an end to the drought that plagued the earth following the theft of the thunder instrument.

Aarne-Thompson classifies this story as AT 145B, *The Ogre Steals the Thunder's*

essentially the same as placing it among tales of the stupid ogre. With its supernatural characters and complex complications the story is more properly labeled as a fairy tale. The texts were collected from Estonians, Finns, and Sami, or Saamis, in the nineteenth and early twentieth centuries. It probably died out as a living story in the later twentieth century.

The narrative consists of two parts: the theft of the thunder god's instrument and the search for it. It is reported in a mere sentence or two, and the retelling of the *mainmen* by means of cunning, the principal focus of the story, is also consisting in turn of two episodes, one in which the thunder god works as a traveling and fortune-telling he visits the devil's abode. That the story is intended to be humorous is clear in some texts, and the fact that the thunder deity always regards his weapon by duping the devil guarantees that the narrative contains at least one fundamentally humorous element, since trickery, one might argue, is inherently comic. Unfortunately, the disclaimer made by the collectors of the field is too meager to indicate anything about the tone of the story in its telling or reception. I draw here mostly on Estonian tradition, for it has been the most thoroughly studied, and the texts are easily available in German translation.³

An Estonian text recorded in 1881 tells how in ancient times Pkne ("Thunder") stole his sheep and the Devil stole his thunder tools. The Master of the House then drove a knife into being so careless. Pkne wandered about seeking work, coming at last to an old cottage and its wife, in the forest who took pity on the poor youth. Since they had no children, they took him in as if he were their own. Once the father went fishing with his foster son. After they had fished, while the Devil also came in search of fish. As the father was laving his fish in the boat, he found he had caught the Devil. The latter begged for fish for the baptism ceremony for his baby son, in return for which he invited the two to the ceremony, and father and son agreed. On Sunday the two found the Devil's house and were hospitably received. The son warned his father against eating anything. After the guests had eaten and drunk, they brought out musical instruments. The Devil's son looked at the fisherman's foster son and said, 'Father, that's the thunder god', but his father chided him for talking nonsense, saying that he was only the son of the fisherman. Then the Devil told his guests that he had a better musical instrument from their grandparents' days; he would fetch it from the bottom of the sea, and then everyone, young and old could frolic about. When the instrument was brought, the old Devil tried blowing in it, but no sound came out. Everyone else tried with the same result. The fisherman's foster son asked his father to request the instrument and then pass it to him. With some hesitation they gave the instrument to the man, who handed it to his son. The son instructed his father to stand behind him. Then the young man blew once into his thunder trumpet, blowing everything away. The father was left alone in a bag. Everything else had disappeared, including the Devil and Pkne. According to Oskar Loorits, the idea that the Devil hides in the water from thunder is a widespread idea in Estonian tradition, which is why the Devil appears in the sea in this text and why he hides the thunder instrument at the bottom of the sea.⁴

According to another Estonian text, dated 1910, in ancient times the devil stole the thunder instrument from heaven and hid it open the rain bag, where

upon the waters, I loved the city as to the sea. For seven years with the Devil I possessed the thunder-instrument, and then was a great temptation on it, so that everyone was hungry and thirsty in the human and fairy lands. Now, here was a beggar on the streets asking a favour, and he began to cry, saying: 'Let's go to the christening feast of the devil's mother. The beggar was best to go. The youth explained that they were playing thunder-instruments, and that he should say: 'Give the instruments to the devil, since he may know how to play them.' So they went and they were well received. There were many devils, and they were beginning to play the thunder-instruments. So the beggar asked: 'Please let my boy have a try too, on the same that he may say.' They gave them to him, and he began to play like an apprentice, first softly and then gradually louder and louder. The devil told him: 'Softly, softly, the devil's mother is frightened.' But then he gave a great blow, and at once there was nothing left of the Devil except for blue dust.⁵

In an Estonian text recorded sometime before 1833 Lightning is depicted during a slumber the evil spirits gathered of the thunder-horn with which he thundered. They went happily away to celebrate a wedding knowing full well that they had no need to fear lightning's thunder since the thunder-horn was in their possession. Then Lightning awoke, the strangers missed his thunder-horn. He departed with a companion to go in search of it, but they returned unrecognized at the wedding party at the evil spirits and asked them to help him find the horn. One of the celebrants, however, warned the others not to hand over the horn, saying: 'That is Lightning himself, for I recognize him by his red eyes.' Lightning's companion grabbed the man with the horn and held him fast until Lightning took the horn. Then Lightning knew the horn so exactly that everyone present, except for his companion, was threatened to cast.

According to different Finnish versions the Devil robbed the thunder god Likkonen (i.e. an area God) in his sleep, taking as thunder tools a musical instrument. Recognizing immediately what he had was the god disguised himself as a human and went to work for the Devil as a hiring. The boy went fishing, where the youth proved to be extraordinarily strong, prompting the Devil to boast that he too once accomplished a great deed: the theft of the thunder-instruments. The youth induced him to tell the thunder tools from their place of security. Since the Devil did not know how to employ them, the youth was allowed to try. He played softly and poorly at first but then louder and better. The Devil asked him to stop, but he continued playing until the Devil's children and wife were destroyed, and the Devil himself was severed.

The Finnish and Estonian traditions are quite close, the major difference being in the fishing episode that leads to the dramatic scene in the ogre's house. In the Estonian texts the god works for a human fisherman, the work of the Devil stealing fish, and in exchange for rearing a son they get an invitation to a party at his house, whereas in the Finnish texts the god works for a fisherman who is the Devil himself, and fishing provides an opportunity for the god to display his superhuman strength, prompting the Devil to boast of his own deeds, which leads to the scene in the Devil's house.

The Sami version differs from Finnish/Estonian tradition in that it is the thunder god himself who is taken. No rain fell while the thunder god Jormes was held prisoner in a cave by the mountain giant Jettinas, so that the earth itself

torment and drought. But once while the giant was asleep, a servant of the thunder god crept into his chamber and cut the bonds that held his master, freeing him. The freed giant then rose up to the clouds and for a long time produced thunder, lightning, and rain.⁸

The ruse of the ruse of the thunder god in the Sami tradition corresponds to that of the wander instrument in the Finno-Estonian tradition: the theft and concealment of the thunder god or his instrument produces cosmic drought, and the subsequent liberation brings about the resumption of rain. Though both the Finno-Estonian and the Sami traditions feature the ruse of the robbing of a character while he sleeps, the ruse appears in different episodes of the story, being attached in the former tradition to the first episode in which the victim is the sleeping thunder god, and in the latter tradition to the final episode in which the victim is the slumbering fire. All the texts imply, and many of them mention, that the earth experiences a drought while the thunder god takes his storm equipment. As a theme the cessation of a cosmic function attending the inactivity or absence of a deity is familiar from a number of different mythological stories, including very early texts. In ancient Greek tradition, for example, Sisyphus fettered Thanatos ("Death") after which humans ceased to die; see Smith and the Devil, and when Demeter absented herself from the other Olympians, mourning the loss of her daughter, she caused agriculture to come to a halt. The theme of the absent deity was particularly common in Hittite mythology, and interesting modern examples are found in Finnish, Moldovan, and Belorussian songs.⁹

Thor and Thrym

Already in 1858, upon the first publication of an Estonian text of the present tale type, Oskar Gärner observed that it resembled the well-known Scandinavian myth of the theft and retrieval of Thor's hammer, best known from the *Þväsokvæði* in *Edda*.¹⁰ According to this poem, which dates to the ninth century or earlier, Thor awoke one day to find that his hammer Mjölnir had been stolen. He stormed Loki, who borrowed a coat of feathers from Freyja and flew to the home of Thrym, king of the giants. Thrym acknowledged that he had taken the hammer, which was now hidden eight leagues deep within the earth, and said he would return it only if he should be given Freyja as wife. When Freyja angrily rejected the suggestion that she don bridal clothes for Thrym, Thor was dressed as Freyja and Loki as her handmaid, and the two of them proceeded to Thrym's house. The supposed bride ate huge portions of meat and drank a great amount of mead, provoking Thrym to comment that he had never seen a bride eat or drink so much, to which Loki responded that in her longing for Gantland Freyja had been fasting for eight days. When the giant lifted the bride's veil for a kiss, he asked why Freyja's eyes looked so white, and Loki responded that in her longing for Gantland Freyja has remained awake for eight days. Then the groom instructed that the hammer Mjölnir be brought in order to consecrate the bride and that it be placed upon the bride's lap. But as soon as Thor got hold of his hammer he laid low Thrym and his followers.

The mythical Scandinavian text agrees in the following ways with the basic

story of *The Ogre Steals the Thunder's Instruments* as it is found in my Finnish tradition, while the thunder god seizes his an ogre steals his thunder instrument and hides it away, so the god seizes it and goes to retrieve it. He gains it by cunning and immediately employs it, striking the ogre. Both traditions agree that thunder is produced by a portable instrument belonging to the thunder god, a cosmological version of an ordinary tool, much as among humans a hammer in medieval Scandinavia was a sacred and a useful instrument in Finno-Estonian oral narrative. In addition, the two traditions agree on a number of smaller details: the disguised god is to appear, not by a nocturnal, but a diurnal event at the ogre's house on a wedding party, and a suspicious occurrence, not a physical feature of the disguised god but his observation is explained away. The extensive agreement between the medieval and the modern texts clearly indicates that they are variations of the same story. This story must be at least as old as its oldest witness, Finnish.

No one has discovered the story in ancient literature, indeed Waldemar Langman declares that such thefts from powers of nature are unknown to ancient literature.¹ But in fact the story is found in Greek myth as one that took place in the early days of the cosmos during the conflict of the thunder god Zeus and his enemy, Typhon or Typhoeus.

Zeus and Typhon

According to a myth recounted in the fifth century B.C. by the Greek Egyptian poet Nonnos of Panopolis in a septuagint about Demyses, Zeus hid his thunderbolts in a cave where he went to bed with Prokto. There the thunderbolts gave off smoke and heated the underground waters. The monstrous giant Typhoeus, tipped off by his mother Gaia (Earth), stole Zeus's stolen weapons and concealed them in a cave of his own. Then he went on a rampage, causing all manner of destruction on earth and the heavens, even that he brought down the heavy thunderbolt himself with his own two hundred hands, though without success. Taking Eros and Kadmos as accomplices, Zeus devised a plan for retrieving his weapons, fearing that otherwise the monster would replace him as the lord of the universe. He disguised the mortal Kadmos as a herdsman, outfitting him with appropriate clothes and a good pipe, a shepherd's one, and animals contributed by Zeus and fed him to Typhon. Typhoeus, as a reward, promised to give him Iormina to wife. He instructed Eros to seduce the giant with one of his arrows in order to instill in him a passion for Kadmos's music. Then Zeus left. Attracted to the sound of the pipe, Typhoeus left Zeus's weapons in the cave at the shore of his mother's cave, as he sought out the source of the music. When the monstrous giant came upon the disguised Kadmos, the pipe recoiled in terror, but Typhoeus declared that he who had entertained Zeus would hardly pursue a mere mortal, and that he who had carried off lightning would surely carry off panpipes. The herdsman would keep his pipe, for he himself had an instrument of his own, a self-playing clumpion, and no doubt Zeus could use a shepherd's pipe, since he is well acquainted with shepherd or clouds, but he himself had no use for a good pipe, since he could make thunderous noises among the clouds.

Typhoeus now proposed that he and the hell-trojan have a friendly match, the

and Hera pursuing Hephaestus and Typhoeus crashing his thunderbolts. As punishment for the goddesses promised to take the herdsmen with him to Olympus when he repaid Zeus on a storm, and to give him Athena to wife—or even a goddess except Hera, whom he himself claimed, for now that Zeus had captured Typhoeus, intended to make a victor's career to Olympus. The goddess Kadmos, seeing that the giant had been seduced by the sound of his pipe, said he would play a victory hymn to Typhoeus on his lyre if only he could get two of these snaws he needed for his rags. Typhoeus rushed back to his cave to get Zeus's snaws, but had fallen to the ground during his battle with Typhoeus—and gave them to Kadmos. Kadmos hid the snaws in a cave near a thorned plant for the giant on his escape. As the giant listened entranced, Zeus crept silently into the cave and retrieved his thunderbolts. Kadmos was consequently obliged to make his sacrifice to Zeus and stopped playing, whereupon the goddess rushed far and fast back to his cave to look for Zeus's thunder and lightning, which of course were now gone. Typhoeus went on another rampage, pursuing the gods except in Zeus's case. The giant challenged Zeus to battle, god and monster, and battle for which the stake was heaven. After a long, unfruitful night, Zeus overcame the giant with his thunderbolts, lightening and rain-laying him low. Then he lifted the cloud of invisibility from Kadmos, promised to help celebrate his wedding, and as the other gods returned to Olympus, departed to celebrate his own victory.⁵

The Greek myth agrees with the basic story as it is found in Scandinavian and Finnish Estonian sources: (1) where the thunder god sleeps, (2) an ogre steals the thunder instrument and hides it away, (3) in order to retrieve it, the god disguises himself as an accomplice, (4) gets hold of it by cunning, and immediately employs it to destroy the ogre. In addition, the Greek myth agrees with the older tradition of the god's employment of an accomplice and in the hunt of owed the god part of the ogre's house, which can be seen in Typhon's own immolation, plans to a marriage as well, and his promise to reward Kadmos with a goddess as wife. It is notable moreover that Zeus's potency is virtually identified with a musical instrument as is the Finnish Estonian tradition, a feature to which I shall return presently. These correspondences of structure and content may be the ancient Greek myth is a reiteration of the same migratory story first attested in Scandinavia during the Middle Ages and in parts of Europe a few centuries later, for it is scarcely imaginable that the several Northern traditions derive somehow from Kadmos's disease, exotic and little known narrative, while at the same time the myths of the theft of the thunder weapon are also so far in their essence and incidents, more is for us to suppose that they might have arisen independently of one another.

Several elements in Nonnos's narrative are not handled clearly. The intervention of the god's retrieval of both the snaws and the thunderbolts of the god is confusing, especially since Nonnos does not actually narrate the episode in which Zeus uses his snaws to Typhon, mentioning the incident only by way of explanation at the point at which Kadmos manages to effect their return. And for all this, Kadmos's snaws Zeus acts in no way disabled, nor is he ever said to restore his snaws to his body after they are retrieved. Probably we have a detail here, since the loss of either thunderbolts or snaws would be sufficient to render the thunder god impotent. Although Nonnos acknowledges both ver-

sions of the story. In fact, it binds the thunderdeities in defining its cause, retrieval, and plays down the snare version where the deity is deceived and whose restoration to Zeus's body need not be better than the snare version, the opposite version that Nonnos gives. Then, Typhon has gotten Zeus's snare from an earlier combat and subsequently shows Zeus's thunder weapons to steal them. Later Kadmos induces Typhon to hand over the snare, after which Zeus retrieves his thunderbolts by stealth.

The myth of the loss of Zeus's snare is also related by the mythographer Apollodorus, who tells how in the early days of the world Gaia, the mother with Tartarus, producing Typhon, an aggressive monster of prodigious size. When the rest of the gods fled in fear, to spite Zeus grappled with the monster and wounded him, but Typhon overcame Zeus and severed the snare of his hands and feet. He placed the disabled god in the Karkian cave, and attaching the deity's snare there in a bearskin, inducing the dragon Delphos as guard. But Hermes and Agapion, Goat Pan, stole the god's snare back; the mythographer does not say how, and evidently tied them to Zeus, whereupon Zeus, having regained his strength, suddenly appeared to the brothers riding a chariot and pelting Typhon with thunderbolts. Typhon fled to Mount Nyssa where the Moira – Fates – deceived him, mistaking the Typhemer-tricks, telling him falsely that he would thereby be strengthened. Finally, Zeus overcame the monster by throwing Mount Aetna on top of him.

In the Greek myth, then, Zeus's potency can reside either in his thunder weapon, as in Finnish Estonian and Old Norse tradition, or in his snare, as much as when he is deprived of either one he is impotent as a thunder god. Apollodorus's text is interesting not only because Typhon takes Zeus's snare and not his thunderbolt but also because he carries off the thunder god himself, as in the Sami text. Accordingly, both the ancient and the modern tellings vary between the taking of the thunder god or his instrument, either of which brings cosmic thundering to a halt, and the ancient tradition varies additionally between the theft of the god's instrument or his snare, even if which effect it renders the thunder god powerless.

In his poem *the Fish*, the second century CE poet Ovidian relates the Finnish version of the myth. Hermes, son of Zeus, using Typhon as a banquet of fish, induced the giant to come from out of his pit to the shore of the sea, where he was then destroyed by thunderbolts and "giving" (ironically) the rest of the fish feast as a variant of the rise of the epimurea fruits, such being a kind of deceptive food to which Typhon succumbed when Zeus's snakes set an apple for Zeus's invisible man. The main catch, however, the fish as bait very much resembles the episode in the modern Estonian narrative in which the Deity's lured out of the sea by a catch of fresh fish that he desires, a bait that coming therein into the power of the thunder god's lily, a fisherman, and the fish, as purchased as the side of the destruction of Typhon resembles the next episode in the Estonian story, the Deity's fish feast when the Deity's destroyed.

The mythographers Nonnos and Apollodorus agree that Typhon hides his booty in a cave, entrusting it to the care of a female, a Carian or Egyptian, and that the thunder god is aided by others of his own, either Kadmos, Pan, and Pan (Nonnos) or Hermes and Goat Pan (Apollodorus). The two sets of helpers are quite similar in that the goat god Pan appears to both versions, and Kad-

Zeus's disguise as a shepherd and Hermes as the god of shepherds are prominent variants in the same genre. Neemos explains at length the deception that Kadmos makes in stealing the ogre's head over the god's sinews (Neemos 1990: 104–105). In Neemos's and Apollodorus's version, he gets to see back his weapons. Apollodorus's version of the tale rose improved in the version known to him, but doubtless the version told a similar story of the ogre's weakness for tails, where the tale of Kadmos's sinews was stored in Apollodorus's version. The next stage in the story goes on to reach a second deception of the stupid ogre, this one involving the ogre's loss of several tails, and presumably have the ironic effect of weakening, rather than strengthening, the eater. This case does not appear in Neemos's version, but the role of Enk there is somewhat comparable in that Enk's snatches the ogre by multiplying in him an illusion of or danger for Kadmos. Neemos's and Apollodorus's versions of the myth differ in certain details, their main difference being that the former foregrounds the loss of Zeus's thunderbolts, the latter the loss of his sinews.

In regarding Neemos associates both the thunderbolts and the sinews with music-making. With regard to the former, he has Typhon make an extended comparison between Kadmos's pipes and Zeus's thunderbolts in which the goat notes that he has no design on the shepherd's pipes since he himself possesses a thunderbolt, which he calls a self-playing instrument (*organo autotricho*) and suggest sarcastically that the pipes should be given to Zeus instead of being taken away from it. Now that he is deprived of his thunderbolts. This speech pointedly compares Zeus's thunderbolts with a shepherd's pipe, treating them as functionally similar tools, both being noisemakers that serve to delight their possessors, except that the thunder tool is the more desirable of the two since it is also a powerful cosmic weapon. And when Typhon proposes to the sensible Typhon that they engage in a friendly match, the shepherd playing his pipe and Typhon standing his thunderbolts, he is expressly treating the two implements as rival musical instruments. The parallel Etruscan tradition shows that the treatment of the thunder weapon as a musical instrument in Neemos's poem is not a mere poetic conceit. In the other case, that of the sinews, the identification of the god's sinews with music-making is virtually complete. Kadmos turns the topic from wind instrument to string instrument, hinting that he needs sinews for a string in order to play. Typhon promptly returns Zeus's sinews from his cave and hands them over to the disguised Kadmos at the expectation that he will be able to produce music with them, just as in Etruscan texts of *Phaethon Strains his Thunder's instruments* the ogre fetches the god's thunder instrument and hands it to the disguised god on the chance that he will be able to play it. In all cases the stupid ogre wants to hear music, but lacks competence to play the musical instrument himself, being a rude and simple being who has little understanding of the fine cosmic instrument he briefly possesses.

The Storm God and Illuyankas

As has long been noticed, a story very similar in its outline to that of the loss of Zeus's sinews is found in a ready-made one of the two surviving versions of the

Fifteenth-century *aynakas* would date to the last quarter of the fifteenth century. The Shām Cūṭi is dedicated to the Serpent, who took away and stole the thunder which the god was afraid of. The serpent stole the storm away from the dragon, a poor man and begot a son, and when the son grew up, married the serpent's daughter. Before their marriage, cat for the house of the serpent, the storm God instructed him to demand his bride and eyes as a gift price. The serpent deceived them and returned them to his father, who asked the storm God, who was where again, he began to delirium again. The serpent asked the Serpent, the storm God's son had his teeth not to spare any, what so that the god killed his own son as well as the serpent. In copies of which the text was passed date to the New Kingdom (ca. 1500–1100 BCE), but their origin, as Göttinger suggests, that the narratives themselves go back to the Old Kingdom (ca. 2700–2200 BCE) and, as he sees themselves, we thought to have been borrowed from the Hattians, an indigenous people of Central Asia.

This brief narrative agrees with the myth of Zeus and Typhon for similarity of comparison I combine the versions of Apollonius and Nonnus. In that the serpentine ogre defeats the thunder god in combat and takes from him some components of his body, cut the eyes, spews. Temporarily defeated, the thunder god dispatches to all his relatives his body's six parts, and if the ally succeeds in inducing the ogre to hand the missing parts over to him, he in turn gives them back to the thunder god, who promptly attacks the ogre, defeating him. Loosening the body of the one of the wedding at the ogre's house is observable in the marriage of the storm God's son and the dragon's daughter, when the god's accomplice marries together his hands on the lost components. And, as in Finno-Ugric tradition at least, the ogre's abode is in the sea. A drought is implied, and, indeed, the Hittite text is part of a ritual that may have to do with encouraging a storm. Its most interesting difference from the other texts that we have examined lies in the decision of the thunder god's accomplice to perish with the ogre, into whom he has married and with which he manifestly feels a bond of kinship.

It is of course tempting to see an evolution from Hittite myth to Greek myth to Scandinavian myth to modern era story, the primitive theft of the thunder god's organs generating as a variant the theft of his thunder bolt and his eyes, and the thunder bolt developing somehow an association with musical instruments. In such a case, the Greek myth did not borrow from an earlier form of *Ogre Steals the Thunder's Instruments*, but rather was the product of interference. But the texts at our disposal are so few and may well be very representative of the life history of the type that a developmental reconstruction of the material story should be revised. The story was probably known to many ancient and mediaeval peoples, in which case it is merely fortuitous that we know something of the content of the Hittite, Greek, and Scandinavian traditions at certain periods of time. In any event the narrative is simple enough to develop even from Greek myth to Norse myth to Finnish myth, and would be difficult to argue, since the ancient and the modern stories show significant features—such as the stolen object conceived of as a musical instrument—that are absent in the hypothetical intermediary as we have it. Nonetheless, it stands more or less in the center of the tradition as it is known to us, concerning a single, occasionally amusing narrative, the theft of the god's body parts as in

This little tale illustrating how unattractive old age can be may come from as far as A1847 *The Old Man and Death*. Extracted from a collection of tales about bears, an old man cries out for death to come, but when the opportunity actually presents itself he pretends instead that he is summoned and merely to help him with the immediate load he is carrying.

In a version known to an elderly couple living in New York and recited in Yiddish to their son in the 1940s, a very old man was once carrying some taggots home. He was tired, the sun was hot, and he said to himself that he set it down and sat in the shade of a tree to rest. When the time came to resume his journey, he felt too tired to work and said to himself, "Come quick!" he said. Instantly the Angel of Death stood there with a hand, saying, "You called me. What can I do for you?" The old man stood up mutely. "Just help me get this bundle of taggots up onto my back so that I can get on home," he answered. The narrators had learned this tale some sixty years earlier in Minsk, Russia. The collector believed that it was a Russian folk origin and speculated that his parents had learned it from a grammar school text.

He is probably correct, about the school book. Although it is listed in the United States and in an area stretching from Europe to Africa, the tale has been collected only sporadically from oral narrators, a point that suggests, as with most other Aesopic fables, that the tale does not have a deep and secure roots in oral storytelling but enters oral tradition here and there, mostly from retellings of the ancient fable in printed works such as school books and popular anthologies and from sermons.²

A Greek Tale

The tale is first found in two in Recension I (also called Augustana) and Recension II (also called Vindobonensis) of the many medieval collections of Aesopic fables in Greek prose, both editions are relatively late, the Augustana dating perhaps to the early second century A.D. and the Vindobonensis perhaps to the fifth century A.D. Differences in the texts of the fable are minor.

According to the Greek fable, an old man once cut some wood and was carrying it a long distance. Because of his weariness he lay down his load and called Death to come. But when Death appeared and asked him, the man had called him, the old man said, "I carry my load." According to the epimythium, the tale illustrates how every human being is bound to die even when he is very unhappy (Recension I) or faces countless dangers (Recension II) and some unforeseeable danger is not the issue.

The tale was in oral circulation as early as the fifth century B.C. Euripides alludes to it appropriately enough in his *Alcestis*. The time came for Admetos to die, and the Fates allowed Admetos to escape death if he could find someone else to die in his place. When the old king's grief-stricken parents refused to do so, his wife Alcestis agreed to die for him. Now, on the day on which Alcestis was scheduled to be carried off by Death, Admetos called to her, paid a visit of condolence to his son, but Admetos angrily rejected him because of the old man's cowardice in clinging to life at any cost. Admetos concluded his speech with this gnomic observation: "It is pointless that old men praise the life, comparing

it shall eye and eye long, course of life. Whenever death comes near, no one wishes to die. Their old age is then no longer a burden."⁵

For another story of Death's coming to carry off a human being, see "Smith and the Devil." Compare also "Dog On the Bridge."

See also *Journal of American Folklore*, BP 3, 4: 295. *Die folklore* 2: 434. *EM* 1: 382-383. Ashman, type 845.

1. Irish, 1946: 99.

2. Holbek 1987: 233-234. *EM* 1: 382.

3. Perry 60. Heron.

4. For a discussion of inappropriate epimythia see Hansen 1982.

5. *Accusis* 669-672. On the Greek passage see further Dair 1961: 105.

Our Lady's Child — Gyges and Kroisos

A young girl is given by her parents to a supernatural being, the Virgin Mary, a demonic woman, etc., who takes her into her house. The woman forbids the heroine to look into a certain room, but the heroine does so, opening the door to the room and seeing the forbidden sight (e.g., the Innity, the demonic woman). Perceiving that the heroine disobeyed her, the woman confronts her, but the heroine denies it. The woman expels the girl from her home and also takes away her power of speech.

The king/ prince of the land comes upon her and, struck by her beauty, weds her in spite of her dumbness and unknown origin, and sometimes also in spite of opposition to the marriage on the part of his mother, or the people. When the heroine gives birth to her first child, the woman appears and asks her again whether she looked into the forbidden room, and when the heroine again denies it, the woman takes away the girl's infant and smears the girl's face with blood. Or her mother-in-law takes away the infant. Thereupon her mother-in-law (the people, etc.) claims that the girl is an ogress who has eaten her own child, and argues that she be put to death. After the girl loses her second and third child in the same way, the king/ prince condemns her to be burnt at the stake. As she is about to perish by fire, the woman reappears, and the heroine, regaining her power of speech, acknowledges her guilt at last (or once again denies it), whereupon the woman rescues her from the flames. The woman restores her children; the vindicated heroine is reunited with her husband, and, when appropriate, the mother-in-law is punished.

This international type AT 710 *Our Lady's Child*, has been collected throughout Europe and elsewhere, and is said to be especially popular in Slavic lands.

It is found in two principal subtypes, both widely known, one in which the antagonist is a celestial being, usually the Virgin Mary, and the other in which the antagonist is a mysterious demonic woman, sometimes called the Black Lady or the black Maiden. Each subtype attributes a different significance—a deed of opposite significance—to the heroine's persistent silence. In the Celestial Subtype, as in *Shalika*, the Virgin Mary takes the child to live with her in heaven; the forbidden sight is glorious; the children are taken away by Mary,

and the girl's substance not said to acknowledge her disobedience and misbehavior. But in the Demonic Subtype, the demonic woman comes to live with her in her home, to raise the forbidden girl's disobedience to a mythic, the children are taken away by the demonic woman, and the girl's stubborn refusal to acknowledge her disobedience, which brings tragedy upon her, is defined sometimes as a heroic deed that brings about the destruction of the demonic woman. What, therefore, the archetype's *strong* and *fatal* traits are, is obvious, though the sense of the elements in the Demonic Subtype's structure remains somewhat obscure. So the meaning of the action differs in each two subtypes, although the action itself is almost the same in both cases: the girl's self-reference to its destruction to the characters, the kidnapping of the child (e.g., Mary in the former and the mother-in-law in the latter). Researcher may assume that one of these subtypes arose as a modification of the other, and has offered non-exclusive arguments for one or the other of the elder forms, but these arguments need not concern us here. Similarly, no general argument is needed, is that this magic tale is of recent origin, but nothing at all prevents us from supposing that the tale may have a long history. For, we know that *Calista* and the Demonic Subtypes may have been recent variations on a very old plot.

In a tale taken down by Jacob and Wilhelm Grimm from twenty-year-old Gretchen Wild in 1812, a woodcutter and his wife had a fifteen-year-old daughter for whom they were too poor to provide. One day a beautiful girl woman appeared to the woodcutter, announced that she was the Virgin Mary, and offered to take the child into her care and be her mother. The man gave the girl to Mary, who took her to Heaven. One day, when the girl was fourteen years old, Mary said she was going on a journey, gave the girl the keys to the thirteen doors of the kingdom of Heaven, and told her that she might unlock two of the doors and marvel at the games inside but must not unlock the thirteenth door. Promising to obey, the girl unlocked one door each day until she had opened all twelve, finding a splendid thing in every one, but not knowing how to know what lay hidden in the thirteenth, however, she had to open one last door, whereupon she saw the Devil sitting in glory. When Mary returned, she asked for her keys back and inquired whether the girl had opened the thirteenth door. The girl denied having done so. Mary said that since the girl had disobeyed her and also had led her away to Heaven, she was divorcing her. When the girl next awoke, she found herself in a wilderness, unable to speak. Some years later the king of the country came upon her sitting under a tree, a beautiful girl with long golden hair. When he asked her questions, she made no reply. He brought her back to his palace, dressed her properly, and, despite her inability to speak, married her. A year later the Virgin Mary appeared to her, saying that if she would confess to unlocking the forbidden door, Mary would restore her speech; but, if not, Mary would take her newborn child from her. Given the power to reply, the girl revealed, opening the forbidden door, so that Mary disappeared with the child. Some people believed that the queen had killed her own child, which then came to be called *Calista*. When she gave birth to a second child, something happened. At the birth of her third child, Mary took her to Heaven to see her other two children, happily playing, and ordered to return them if the girl would admit to opening the door.

But again she denied it, so that Mary took away her third child. Now the people were convinced that the queen was a cannibal, and since she could not be excused, she was condemned to die at the stake. As the fire was burning, the girl thought: "I wish that before I die I could confess to opening the door." Thus she regained her power of speech and cried out to Mary that she had done it, whereupon it suddenly began to rain, and the flames were extinguished. Mary appeared, returning her three children.³

According to another text collected in 1902 from Amalia Quinteros, a poor housemaid turned over her young girl to the churchgoather to raise, and the girl returned to the lord six years before giving her in turn to the Virgin Mary. One day Mary said that she was going away for a while and that Juan should take care of the little angels. Mary gave her the keys, telling her that she could open all the doors except for a certain one. But after she was dead for three days what was in that room, she opened the door and saw Juan at breakfast. When the Virgin returned, she asked Juan if she had opened that door, and the girl said she had not, so Mary took her away from heaven, announcing her. A prince who lived nearby happened upon the lovely girl and asked what she was doing there, and the girl said her mother had abandoned her. The prince took her to his palace and married her. When the girl gave birth to her first child, the Virgin came as she slept and stole the baby, after covering the mother with blood. Her mother-in-law, accusing her of eating the child, threatened she should be put to death. After a similar loss of her second and third children, the king ordered that she be burnt on a stack of logs. As the flames roared, the Virgin appeared with Juanita's three children and asked if she had not opened the forbidden door, whereupon Juanita acknowledged she had. Juanita said she had not admitted it earlier because Mary had said she would be angry with her. Mary lifted her from the top of the burning logs, reunited her with her husband and children, and caused the house of the mother-in-law to burn down.⁴

A Tsimshian tale recounts how a smith who had drunk away his possessions was about to hang himself when he encountered an old woman riding a black horse. She gave him money in exchange for his daughter. When the girl was fifteen years old, she came to a house in a forest where she was given all the keys and was permitted to open all the rooms except one. The witch largely left the girl alone, locking in her once in a while. Eventually the girl broke the prohibition, and as she opened one door a dead man who was bound to the door cried out that she should not admit her girl. So the heroine fled about opening the door and thereupon was given her choice of becoming dead, dumb, or blind. She became dumb and was cast naked into the sea. While out hunting, some princes found her, and the king wed her. Three times the witch came to her chamber, and when the girl continued her denial, took her child, leaving some pieces near her. Everyone accused the girl of murdering her children, so that she was condemned to be burnt to death. At the stake, when the queen persisted in denying that she had opened the forbidden door, the witch blew out the fire, restored her speech and children, and left her in peace because she had passed the test, not acknowledging her deed.⁵

What exactly the heroine sees in the forbidden room varies considerably. In the Celestial Subtype she sees such sights as Mary with the body of Christ, God

and Christ writing in the Book of Fate, Mary bearing the wounds of Christ on the cross, God and Mary in the heaven's gardens, the Lilies, the advice, the corpse, a black fire, a crucifixion of death, etc. No suggestion in the example of the heroine opened three forbidden doors. From the first, she is scared; from the second, the man; from the third, the sun, is the Demon. Subtype she sees such sights as the demonic woman engaged with black dwarves, the woman as half dead and half woman, or a skeleton, the woman playing cards with the cow, the woman sitting on a skull, the woman stretched out dreaming, an ornamented woman lying in bed, or four maidens. Thus in a text featuring three forbidden rooms, the first and third bones, the second a skull, and the third the demonic woman, the idea of a forbidden room or forbidden sight is therefore more important for the meaning of the tale than is the particular content of the room. Of course, the sight is *supernatural* consistent with the nature of the antagonist, the other instances being mortal. Light and glorious, the latter dark and evil. But this is by no means often the forbidden sight proves to be a person, in fact, how often is the woman in the house herself alone or in company engaged in some activity.

Cyges and Kroisos

There is no obvious analogue to *Our Lady's Child* in ancient tradition, and no to *Klorist* has ever suggested that the tale might be that of I. There is, however, an ancient narrative that is remarkably similar to the international tale at the crucial points of the action, if sometimes in surprising ways. The episode of the rescue of Kroisos from a burning pyre by Apollo's strategy, similar to the episode of the rescue of the heroine from the flames by her supernatural antagonist. Earlier in the Kroisos legend, moreover, we find themes of pretenses and the loss of children, and if we pursue the events further back in time, we find a significant episode in which Kroisos's kinsman Cyges saw a beautiful sight in a forbidden room.

That there are major differences as well must also be acknowledged, but most of these do not affect the ensuing argument for generic connection since any story can incorporate new motifs and episodes, or adapted to historical characters and events, and so on. Perhaps the most important differences between the legend and the international tale are the way the action is distributed to the characters (the ancient story assigns the role of pretage first to Cyges, next to one set of characters in the first half of the story, and to another set in the second half) and the particular gender of the protagonists (male in the legend, female in the folk tale). So far as the question of a generic connection is concerned, the pertinent consideration is how similar they are in structure and content.

Although there exist many scholarly investigations of the story of Cyges and that of Kroisos, there are few that view the rise and fall of the Mermonidean dynasty as a single story. But the careers of these two Lydian rulers are inextricably linked, for the story of Cyges is the story of the commission of a terrible crime, whereas the story of Kroisos is the story of a terrible fall and the fact that Kroisos pays by his fall for the crime that Cyges commits. Herodotus himself views the story of Cyges as a preface to the story of Kroisos. The intima-

connection between the two events is made explicit by Apollon when he declares that the city of the Herakleidae, Lydia, have their revenge for Gyges' crime in the fifth generation, that is, Gyges' affairs are paid for by his great-great-grandson, Kroisos. The role of the protagonist is distributed over two characters—the first, and best, Memnadaia, ruler of Lydia, one relating it to the first Gyges' part—their maiden rape, the royal marriage—corresponds mostly to the first part of the fable, and Kroisos's part—the muteness, the loss of children, the result from the first—corresponds to the second half, with some overlap and doubling of motifs between the two halves.

According to Herodotus, the sovereignty of Lydia passed from the Herakleidae to the family of Kroisos, the Memnadaia, in the following fashion. King Kandaules of Lydia believed that his wife was the most beautiful of women. He used to pursue her daily to one of his favorites, Gyges, a member of the royal bodyguard. Discovering, however, that Gyges did not believe his praises, Kandaules insisted that the man himself must see her naked. Gyges protested that a man should look only at what belonged to him and begged Kandaules not to ask him to become unlawful. But Kandaules insisted. He would hide Gyges behind the bedroom door where Gyges would be able to watch the queen undress; then Gyges should slip out of the room as the queen made her way to bed. So at bedtime the king brought Gyges to his bedroom, after which the queen came and undressed, and Gyges slipped out. The queen, however, noticed nothing at the time. She intended to avenge her shame, for among the Lydians it was very shameful even for a man to be seen naked. The next day she summoned Gyges to her and gave him two choices. Either Gyges must kill Kandaules and take her and the Lydian kingdom, or he himself must die then and there. Since he had no alternative but to choose, Gyges chose to live. So that night he followed her to her bedroom where she hid him behind the door and gave him a knife. Gyges killed the king as he slept and thereby got his wife and kingdom. Although the Lydians were angry at the murder of Kandaules, they agreed to let the Delphic oracle decide Gyges' fate. If the oracle declared him king, he should rule; but if not, he should give the kingdom back to the Herakleidae. The oracle declared him king, so that he ruled. But the Pythia (Delphic oracle) also said that the Herakleidae would have their revenge in the fifth generation, a statement to which no one paid any attention until it actually happened.

Following Gyges the kingdom passed to Ardyis, Sadyattes, Alyattes, and finally the descendant of Gyges in the fifth generation, Kroisos, who subdued most of the nations west of the Halys River. Since the Lydian capital Sardis was then at the height of prosperity, many Greek sages of the period visited it; among them Soan the Athenian. Soan was housed by Kroisos, who had his servants show him the royal treasures and other signs of his prosperity and grandeur. Then the Lydian king asked the Greek sage who was the happiest man he had seen, the king supposing that he himself would be named. But Soan named another man, so that Kroisos asked him who was the second happiest, he had seen, expecting his time it must be that man. But again Soan named other men. When finally Kroisos asked why Soan so scorned the happiness of Kroisos, Soan answered that he could not declare the king's life happy until he had learned how it ended. After Soan's departure god pan-

shed Kroisos for supposing that he was the opposite of a son, Kroisos, of two sons, one who was murdered and one who excelled his parents. The young man named Atys, Kroisos had dreamed, had been struck by a spear. The king took precautions to avoid this, but in a dream Apollo said that the dream came true. After grieving for his son, Kroisos learned that a young man of the Persians under Kyros was increasing in fame and power. The mighty conqueror's power before it grew great. After sending rich gifts to Delphi, he asked the oracle if he should make war on the Persians, and the oracle replied that if he did so, he would destroy a great empire. Misunderstanding the oracle, he expecting to succeed Kyros and the Persian empire, Kroisos began military operations. Kyros responded with an army of his own and in the end overcame the Lydians in their own country. As for Kroisos himself, when one of the Persian soldiers was about to slay him, Kroisos disregarded the threat, not caring whether he lived or died, but the king's wife son, broke in to speak for the first time, saying, "Fellow, don't kill Kroisos." So the Persians captured Sardis and Kroisos in accordance with the oracle, Kroisos having destroyed his own great empire. Kyros had Kroisos bound and placed on a pyre. Then Kroisos remembered the wise words of Solon, uttered as though a god had inspired them, not to regard a woman happy while he lived. Kroisos broke his long silence, sighing and thrice uttering Solon's name. Hearing this, Kyros had his interpreters ask Kroisos who this was whom he was calling. Kroisos remained silent for a while, but finally spoke, saying that Solon was a man who would have spoken with every ruler. He recounted Solon's visit, his disregard for Kroisos's wealth, how it all ended just as Solon had said, and also how Solon's point applied to him. When Kyros was told what Kroisos had said, he meditated on how the point applied to him as well, and changed his mind about burning Kroisos alive, but the fire had already been lit, and the Persians were unable to extinguish it. When Kroisos perceived this, he fearfully called aloud to Apollo to save him, if any of his gods had pleased the god. And although the weather was clear, a sudden storm broke out and put out the fire. Seeing that Kroisos was a good man and dear to the gods, Kyros had him brought down from the pyre. Kroisos gave Kyros good advice so that Kyros offered to grant him any wish. Kroisos said he wished to send his letters to Apollo, asking him if it was his habit to receive his petitions. If it was so done. The Pythia responded, "First of all, she said, not even a god can escape his destiny. Kroisos has expiated the crime of his ancestor's crimes, when ordered by his master and took his kingdom. Apollo wanted the fall of Sardis to occur in the lifetime of Kroisos's sons and not in the lifetime of Kroisos himself, but was unable to change what was fated, other than to induce the Muses to postpone the capture of Sardis and Kroisos for three years. Seeing that the god did save Kroisos on the pyre. And finally, when the oracle intimated Kroisos that if he marched against the Persians he would destroy a great empire, he should have asked whether the god meant his or Kyros's. The Lydians repeated her reply to Kroisos, who acknowledged that the fault was his, not the gods."

The folktale consists of two parts, the first in which the heroine goes a quest answered dependent on the house of a powerful mistress, the second in which she dwells in her own palace as the wife of a king, and the manner of children. I now consider each in turn.

The first act concerns upon a great misdeed as for the violation of a visual taboo. The protagonist comes to dwell in the house of the antagonist's father. He trespasses the father's certain room and looks into the forbidden room (myriad) and faces its contents. The antagonist perceives this and confronts her or him, accuses her truthfully and condemns her. When the protagonist persistently ignores the deed, the antagonist renders her mortal and expels her from the house. She goes on to wed a prince or king.

As the first act of Herodotus' narrative, the protagonist Cyges dwells or works in the house of the antagonist's Kandaules and his wife. The principal motif of the episode, the protagonist's seeing in a forbidden room what he should not see, takes the form of Cyges' spying in Kandaules' bedroom in order to see his exacting wife unveiled. When as the folk tale sets up the misbehavior with a prohibition (the protagonist is forbidden to look into a certain room), the legend sets up the same event with a command (the protagonist is instructed to look into a certain room). Here, as elsewhere in folk narrative, prohibitions and interdictions play the same role. Since an interdiction in folk narrative regularly introduces a violation of the interdiction, as though the interdiction were really a suggestion, so too the interdiction in the folktale and the command in the Greek legend tend to precisely the same result. Moreover, Cyges' act is a crime both for execution of a command and also the violation of a taboo, since his act violates a cultural taboo. Cyges is horrified at Kandaules' punishment, a matter Herodotus comments on: among the Lydians it is regarded as very shameful even for a man to be seen naked – and Kandaules' wife considers it absolutely impermissible for anyone other than her husband to see her unveiled. As the best explanation of the forbidden nature of Cyges' act is the simple fact that he does it secretly, to the hope that he will not be perceived.

What Cyges actually sees is the Lydian queen in her bedroom undressed. The forbidden sight is therefore similar to that in the folktale. Since Kandaules' wife is described as the most beautiful woman in the world, the naked beauty of the queen is an earthly counterpart to the spiritually glorious sight that the protagonist in the *Coasta* Subtype glimpses. And since Cyges' forbidden sight is the mistress of the dwelling herself, we are put in mind of the forbidden sight in the *Demonic Subtype*, in which the centerpiece is usually the enigmatic mistress of the house herself. Indeed, in a couple versions of the oral tale the forbidden sight is identical with that which Cyges sees: a beautiful woman in her bedroom. Thus in a Slovak text the protagonist sees the mistress stretched out dreaming, and in an Italian text the protagonist sees the woman adorned and lying in bed.¹²

Like the antagonist in the folktale, Kandaules' wife perceives what the protagonist has done and quickly confronts him. She gives Cyges his choice of two alternatives: he may either kill the king or be killed. Cyges chooses the former and so it happens. Also in some texts of the folktale, as in the Finnish text summarized above, the antagonist gives the heroine her choice of life at this point. Since the heroine always chooses to be mute, the result is the same as in texts in which she is not given a choice. Cyges' story concludes with a royal marriage. He weds the queen of the land, but the people, indignant at the murder of the king, are hostile to his becoming king, just as in the folktale the heroine

weds the king of the land, a marriage to which sometimes the people—the king's mother—are opposed.

In the second part of the legend the role of protagonist is played by Kroisos and the role of antagonist is played in succession by Selan and Apollo. Of the two forms of the folktale, the Celestial and the Demonic, this part of the legend more closely resembles the Celestial subtype. Owing to an Apollo corresponding to the heavenly Mary Sol focuses here upon parallels between the Kroisos legend and the Celestial branch of the folktale, resuming the legend with Ogyges, great-grand-grandson of Kroisos, whose story begins thematically where Kroisos leaves off: the man becomes ruler of the Lydian Empire.

Just as the first half of the *Our Lady's Child* centers upon the violation of a looking taboo, the second half centers upon a moral lesson. In the folktale the two themes are intimately connected since the protagonist remains identical throughout: it is she who violates the taboo and, since she denies it, it is she who requires a lesson. In the legend, however, the connection between the themes is more remote since it is Ogyges who violates the looking taboo and it is his descendent Kroisos who requires a moral lesson.

In the latter part of the folktale the antagonist, determined to impart a lesson, pressures the protagonist with more and more misery while the protagonist, determined to hold out, endures the increasing misery and relents only when the misery becomes life-threatening and then, in a fit of last moment. When that happens, the antagonist miraculously rescues the protagonist and the two are reconciled. The narrative logic of the folktale, protagonist's muteness is transparent. Having repeated and denied the truth, the protagonist is made to lose the ability either to affirm or to deny, because she has abused speech; she forfeits her right to it. Then she is put into ever worsening situations in which speech—specifically, the ability to deny falsehood—is crucial, and she cannot employ it.¹⁶

In the story of Kroisos the moral truth is uttered by Selan and the pressure on the stubborn protagonist is applied by Apollo. First, there is the confrontation of the protagonist and the antagonist with the initial denial. Kroisos, the wealthy and powerful ruler of an empire, regards himself as the happiest of men and expects his visitor, Selan the Athenian, to share this view. But Selan counsels him to regard no man's life as happy until after the man has lived his entire life, since life is change. As a result the king sends his sons far away in scorn. Here the antagonist insists that the protagonist should not regard himself as the happiest of men, while Kroisos, denying the truth, stubbornly insists that he is. A discourse of insistence and denial is the essential relationship of the protagonist and the antagonist to the folktale. In the folktale its intensity is often conveyed by the antagonist's asking the same question several times and the protagonist's denying it each time. In the legend the intensity takes the form of Kroisos's asking Selan who is the happiest man he has encountered when the questioner does not get the answer he wants, he asks again, and when he still does not get the answer he wants, he persists in asking. Kroisos will not acknowledge the truth.

Pressure is now applied to the protagonist. Herodotus attributes the ensuing misery of Kroisos to divine indignation. Kroisos's belief that he is the happiest

The hero is the angrier of the two in his story's Apollo. In the folk tale the angry Mary accuses the hero in two ways: muteness and loss of children. In the modern story this is an old scorned in the Kratos legend, but as scattered fragments of the story make parts of a coherent story, perhaps of the education of Kratos.

Kratos has two children: a girl, an unnamed son, and a son named Atys. In the folk tale Kratos's wife told a young youth Adras as whom we can understand as a kind of foster son. Of these three youths, the first has a painful death, the second perishes in a hunting accident, and the third kills a serpent. Though he detests it, the overall losses are the same as in the folk tale: the protagonist's three children experience unhappy fates.

The theme of speechlessness shows up first in Kratos's first son, who is mute. The trait has perhaps been transferred from father to son here, but we had traces of it in Kratos as well. There is a strange hint of muteness in the cry or reply that Kratos receives when he sends an embassy to Apollo's oracle at Delphi: "I know the number of the sands and the measures of the sea. I am struck by my pain and fear the voiceless." The Pythia seems to address an imperious though he were mute later, when the Persians storm Sardis, bringing ruin to Kratos's empire. Kratos begins actually to behave as though he were mute. A Persian soldier who does not recognize Kratos is about to cut him down, and although Kratos sees the soldier coming at him, he is indifferent. It is because of his misery, Kratos survives only because his own mate can rescue him for the first time: "Follow don't I said Kratos?" Kratos's annihilation is so close to his silence it is difficult to distinguish from true muteness. He remains oddly quiet during his capture and his placement on the pyre. Finally he breaks his silence to utter Sotiri's name. When Kratos's men ask him whom he is calling upon, he sometimes has to wait for a while before answering them. "In this climactic scene Kratos's behavior exactly parallels that of the male protagonist in the folk tale who stubbornly maintains her silence until she is on the pyre."

We reach the climax of the story, the protagonist on the pyre. While the protagonist continues to deny the truth, the antagonist continues to pile on the misery, which culminates in the near execution of the protagonist. In the folk tale, the heroine's near execution follows economically from the heroine's muteness and from the inexplicable disappearances of her children, all engineered by Mary, which result in the heroine's condemnation as an aggress who has eaten her own children. In the legend, the outcomes of muteness and loss of children are also causes or symptoms of the hero's growing misery, but it is specifically the loss of his empire, engineered by Apollo via an ambiguous oracle that results in Kratos's capture by his enemy and in his near execution.

In both the modern and the ancient stories, the king decides to execute the protagonist by fire, so that the protagonist is tied at a stake or placed on a pyre. After the fire is set, the protagonist repents and finally acknowledges her or his particular crime: she admits opening the door, he admits that Sotiri was right when she named him an antagonist (Mary/Apollo causes a sudden rain-storm to extinguish the fire or rescues the protagonist in some other way at the last moment). The protagonist has finally learnt the lesson.²²

The obstacle moves with the reconciliation of the heroine and Mary, including the return of the heroine's children. The legend concludes similarly

developed the careers of the first and last members of the dynasty and gradually added its own dimension corresponding more or less to the two halves of the main cycle about the legend of Ogyges and Kroisos as a special development of a more general tree a branch off the main tree of the international story.

Whose legend was it? Although at one point in his narrative Herodotus allows a local Lydian informant, this and similar attributions of source in Herodotus must be taken with a grain of salt. The story as we have it has a marked Greek character, including the many appearances of the Delphic oracle, beginning with Apollo's confirmation of Ogyges as king of Lydia and concluding with the gods' defense against Kroisos's rebuke, and including the famous oracle in which Apollo informs Kroisos that if he campaigns against the Persians he will destroy a great kingdom, the beloved Greek confrontation of a powerful monarch and a wise sage – in this case Kroisos and Solon – reformulating the moral lesson of the second half of the old folktale into philosophical statement, and the organization of the story of Kroisos as a kind of Greek tragedy in which the king moves from prosperity to adversity to recklessness to ruin.¹

The earliest trace of the Ogyges-Kroisos story is on a red-figured amphora of about 500 BCE that shows Kroisos on the pyre followed shortly by literary treatments of Ogyges or Kroisos or both by Bakchylides, Xanthos, Herodotus, Plato and others.² The relationship of these different ancient treatments to one another is uncertain, but Herodotus' narrative is the closest to the international folktale.

- [1] AE 1971.3, *Zeitschrift für Epigraphik* 13.2, Aly 1966 1921.45, Espinosa 1946.47, 1345, 148, Scherf 1967, Longman 1961.202–204, Scherf 1982.273–276, EAI 6.33–34, 9.33b–342, Ashlman, type 710, Hansen 1996a.

¹ The famous geographic scholar, Ernst Curtius Beutler (1852–1938) distinguishes between two folktales according to the nature of the antagonistic two principal forms in which the tale exists: the heroic version of Mari and the major forms in which the antagonist is an enchanted prince or a male demon.

² Seifert 1952, Longman 1961.202–204, Scherf 1982.275.

³ For a study of the Achaean myths' continuity, see the new edition of the text of *Das Altertum* after 1808 and 1864, see Bothgheimer 1990.

⁴ Pao-Saavedra 1967.149–153.

⁵ See also 1967, *Classical Library, Memoir of the American Academy in Athens*, no. 33, and Aarne, *Finnische Märchenvarianten* (1911), no. 713.

⁶ Seifert 1952.27.

⁷ Ashlman and May 1980–86 = Dasent 1970.188–193.

⁸ Scherf 1982.27, 28, 62, 68–69.

⁹ Aly 1969–45 notices that two motifs of the Kroisos legend are found in Grimm's tale *Der Adler und das Kind*, also known as *Die Lebermännchen*, rescued from a burning pyre by mother and sister, see also Aly, does not pursue the correspondence further and the German print of Scherf's edition is an analogue of the stories of Ogyges and Kroisos and Lydia, or as a whole, is known to exist.

The episode of the mother and sister, from the burning pyre, is not unique to the present version of the folktale, neither in other international folktales, for example, AE 1971.3, *Das Altertum*, 1966.192, 1921.45, and in ancient Greek mythology, i.e. fiction. Thus, in *Nymphomaniac* (1900–47), Hektor was spared on a pyre on the Delta and when it was threatened that a prince would open the Nile arises and put out the flames. According to the version of *Amphitryon* (1911), a hare is put on a pyre but the flames do not harm her because of a magic stone she carries. See also *Die Geschichte Kroisos* is that of *Die Lebermännchen*, the pyre and sister, the same version. When the hare is at the Lord causes the fire to die, the flames do not harm her. *Amphitryon*. The same story was attached to *Amphitryon* as the carrier from two cases that *Amphitryon* how her husband *Amphitryon*.

raised her attention, the first widely known form of the narrative and the only one attested in antiquity.

Scott's tale is based on a case reported in *Green's Weekly* in 1914: a bearded Irishman was staying at an inn, asked to be awakened early. During the night some way was started off to bed. He was roused, ate and rushed off but on the next morning discovered that he had no beard, concluding that they had awakened the wrong man; he returned to the inn where he instructed them to call the bearded man and tell him to hurry.³

Chalmers presents a similar tale of a Highlander "fresh from the heather" who spent the night at an inn at Perth, sharing the room with a black man. Some jokers "tickened the Highlander's face during the night" and when he was roused very early the next morning, as he had requested, and saw himself in the mirror, he exclaimed "langsyne they had called me wrong man."

The text features a dupt and a trickster, or tricksters. The dupt may be presented as a simple clown and the trickster as a rakester or covetous man. In the first version of the tale the person for whom the protagonist thinks he has been mistaken is likely to turn out to be a rakester, and may appear as a third character or perhaps the Englishman, the victim, since he may think he has been mistaken for someone else, though he is a very particular person in mind, but in the Scots text the rakester is a distinct character for the black man. What is amusing in the tale is the earnest but mistaken behavior of the name-kid, who rashly concludes from the change in his appearance that he must be someone else.

A Greek Joke

Scott's *A Greek Joke* is first attested in the ancient Greek jokebook *Phylloglossa*. According to the tale, a namskul, a bald man, and a barber were traveling together. Having to pass the night in a desolate place, they agreed that each in turn would stay awake for four hours to watch over their belongings. The first watch fell to the barber. Deciding to play a trick on the namskul, the barber stroked on a flint hair before awakening him. Stroking his head as people do when awakening and finding that he had no hair, the namskul said, "That barber is an idiot. He woke up the bald guy instead of me."⁴

The Greek joke assigns the three roles to three separate characters. The dupt is described as a namskul, one of several terms for namskul protagonists in *Phylloglossa*, so that he is represented as a simpleton from the beginning, as the Highlander is in the tale above. The rakester is described simply as a bald man because, like the black man in the Highlander tale, he possesses a single extra characteristic of importance for the tale. And the trickster is identified as a barber because his only significant trait is the cunning one. The trickster's motive as in some of the modern texts, is simple mischief.

An epigram by the Greek poet Lucilius resembles the humorous idea upon which this international joke turns. It is one of several comic epigrams by the poet that make fun of hair or may, vary, boxers whose faces have become disfigured by their sport. In the present epigram the poet addresses Strataphon, declaring that when Odysseus returned home after an absence of twenty years his dog Argos recognized him by his appearance, but after only four hours at boxing Strataphon has become unrecognizable to both dogs and the city, and if

he looks at his face in a mirror he thus sees that I swear, he is not Stratophren. As a person Does Not Know Himself. The comedy is assured that a person identifies who he is by the presence or absence of his external characteristics. He is defined by an internal and continuing sense of self. In the comic character the comic Stratophren plays all the roles, but the crucial one is that of the mask-wearer following a change in his appearance, which is not that he is someone else.

Another comic role in which a character becomes a person is his sexual identity in *Heavenly Bodies* (260–270), the play for which see “Underground Passage to Paramour’s House.”

Ed. AT 1284. *Peter Does Not Know Himself* (Kasson, 1966: 63 no. 26 of 343–347; Christensen, 1984: 77; Sedgwick, 1997: 90; Margalit, 1987: 100 no. 5; Ashman, type 1284. EM 7 20–27, esp. 23–24.

EM 23 for *metaphor*. Thompson and Roberts discuss the complex use of *metaphor* in *Stratophrenia* (*Heavenly Bodies*). The *metaphor* of *metaphor* in Ed. AT 1284 is a *metaphor* for *metaphor*. Know: *Herself*, is told of a female protagonist.

2. EM 7 23–24.

3. Briggs (1970) A 7 362.

4. Clouston 1885b: 7.

5. *he* is Assolon in ancient Greek mythology, the *kykeon* (a drink) of the *kykeon* (a drink) of the *kykeon* (a drink).

6. AP 11 77.

Peter Stung by Bees 33. Man Bitten by Ants

A man complains about the injustice of God, who destroys many persons for the sake of one unjust man. When the man, still envying strong men and kings, the while have, God points out the parallel in the man's behavior.

This religious legend, featuring a human complaint and a divine explanation, is AT 774K, *Peter Stung by Bees*, one of a number of speedy narratives in which a god reveals the justice of apparently unjust divine acts or at least affirms the divine prerogative to act in certain apparently unjust ways.

After the complainer in the present story reproaches God for unnecessarily destroying innocent persons along with guilty ones, God demonstrates that in fact the complainer meets out precisely the same justice in his turn to relatively lower creatures. Although one might expect the human interlocutor to object that a god should uphold a higher standard, he instead accepts the divine lesson. Thus the message of this advice can be that a person must accept the apparent injustice of some divine decisions, as much as it shows the place of humans to judge the ways of God.¹

According to a Muslim text of *Peter Stung by Bees*, recorded in *Al-Nasab* (10), *Heavenly Bodies*, an Arabic composition of the tenth century, Moses once protested against the injustice of Allah, declaring that God would punish an entire town for its sins even when some righteous persons dwelled in the town. Allah, wanting to teach Moses a lesson, gave the justice of the *kykeon* (a drink) down so that Moses sought refuge from the heat in the shadow of a tree. A cloud of ants was so thick that there, and where Moses was sleeping under the tree, he

was bitten by an ant, as a result of which the antigny destroyed both the ants and their food supply. This was the lesson given by Allah to his beloved prophet.

It is said that legend collected in 1413 from a woman in Baruchna. Jesus and St Peter were walking along the seashore one day when they heard passengers on a boat crying out to heaven to save them. When Peter noticed that Jesus was not responding, he asked him what he saw. He heard those poor persons asking for his help. Jesus told him to go his way and not to concern himself about what he saw. He did not feel that there was a man who did not deserve to be saved. Peter objected that the other persons ought not to pay the penalty of this one man. Meanwhile a wasp bit St Peter. He was angrily went to the tree in which the nest was located, knocked it down, and stomped on it with his feet. Jesus asked Peter what it was that because one wasp had bitten him he had destroyed the nest, killing the other wasps who had done nothing to him. He pointed out to Peter that one sees another's fault more readily than one's own. Recognizing the correctness of the master, Peter followed in silence.²

A classic explication of this problem of justice is the negotiation of Ya'acov and Aaravah about the fate of Sodom and Gomorrah. God revealed to Abraham that he had heard an outcry concerning the sin of these cities and was going to investigate its truth. Abraham asked if he would really sweep away the good and the bad together. Suppose, he said, there were fifty good men in the place, would God pardon the city on their account? God agreed to pardon Sodom if fifty good men should be found in it. In small decrements, after the manner of the logical problem known as *Sorites*, see 'Loading the Wood'. Aaravah persisted: What if there were only forty-five good men? forty? twenty? ten? Yahweh agreed not to destroy the city if there should be as few as ten good men in it.³ As it turned out, there were not, but in any case the duty was prepared to sweep away some good persons along with their evil fellows.

A Greek Fable

According to a story recounted by Babrius, a man seeing a ship sink with every one onboard said that the gods made unjust decisions, for many innocent persons died merely because one impious man had boarded the ship. As he was saying this a large number of ants crawled upon him, and one of them bit him, so that he trampled upon the others. Thereupon Hermes appeared, saying: 'Will you not let the gods judge you, humans the way that you have judged the ants?'⁴

The ancient tale is known only from the collection of fables in Greek verse made by Babrius in the first or second century A.D. No epimythium or dea application of the tale is appended to the narrative. Although one might have expected the role of explication of the Greek tale to be assigned to Zeus as a deity concerned with justice, it is given to Hermes, not because he has a traditional interest in justice, but probably because he is the deity most likely simply to appear to a human at a crucial time, apparently out of nowhere, as he does to Odysseus when the hero is making his way to the house of the witch Kiklops, or as he does to the woodcutters in the fable of the lost axe.⁵ In the present case he mediates between gods and humans, an appropriate role for the herald of the gods.

Asclepiodotus himself has to take from a literary source, a comedy by Caecilius Statius.¹ *Asclepiodotus* is an adaptation of a comedy by the Greek playwright Menander. Not much has survived. It also seems likely the tale of the old man, like everything with Menander's play, we can follow it back as far as fourth-century Athens, where the popular playwright perhaps heard it and used it in his play.²

Caecilius has the tale, perhaps unconsciously, in the form of an apothegm, a kind of anecdote that frequently takes the following form in ancient Greece and Rome: a particular person, when asked by someone about a particular matter, replied such and such. For example, "Aristides, when asked what justice is, said: 'Not meddling with the things of other persons.'"³ Whereas the Near Eastern texts characterize the doubter as an important man who acknowledges the surprising wisdom of a humble interlocutor, as in the classic confrontations of king and philosopher, Caecilius' narrative motif makes this contrast between the two, relegating the doubter to the anonymous background and foregrounding the reverent planter.

1. *AT 928 / Asclepiodotus / Asclepiodotus* (Weissenst. 191) 1.233; no. 5, b. Chavarr (1897) 2.238, no. 75. *EM* 11361-1392.

2. *EM* 11361.

3. *De Senectute* 24: "Sunt arbores, quae a feri saeculo prosunt," Cicero quotes the verse as so in his *Tusculan Disputations* (1.14-31).

4. *De Senectute* 1.2: "Nec vero abibat ager, cum quibus sit senex, quaerenti, cui seriat respiciat, nec immortuorum quibus sit a ceteris, modo nec a maioribus, obluant, sed etiam posteris prodere."

5. Cf. Schoenfeld's introduction, in which he says that the oldest text of the tale is found in Talmudic literature of the first century A.D. (*EM* 1361). The tale appears nevertheless to be especially well attested in the Middle East.

6. See further Hock and O'Neil 1986; Skudmore 1996, 25-43.

7. Hock and O'Neil 1986, 305, no. 8.

Potiphar's Wife & Hippolytos and Phaidra

A married woman proposes to a man, usually a younger man, who virtuously turns down her advances. She then accuses him to her husband, falsely alleging that the youth made advances to her and that she rejected them, or that he raped her. Accepting her account without question, the husband punishes the innocent youth.

This international story, recognized usually as a legend, is classified as motif K2111, *Potiphar's Wife*.

The basic plot is old, and with numerous variations in ancient oral and literary narrative. Indeed, of ancient plots in the Mediterranean culture area, and in one particular area of erotic plots, it is the most productive, being attached to around twenty different sets of characters in classical legend and fiction. The tale has also been very popular in the orally inspired literature of India. Though the story is complete in itself, the encounter of the lustful woman and the virtuous youth almost invariably appears as a episode in a larger narrative.

The tale of *Potiphar's Wife* is essentially a triangle story involving two men and a woman. Usually one man is young and unmarried and the other is married to the woman who finds the young man's youth attractive and seductive. The action of the story has a focus on a most delicate and complex theme. The young woman approaches the older man and he is undecided to her advances, angry or afraid, she accuses and denounces him, her husband who is not believed first of all. But, inasmuch as the different realizations of the plot present different reasons for the presence of the young man and different relationships to the other two characters different values and attitudes towards gender are to be seen in his advances and to the youth's spurning of them. There is an intense variation both in the cunning employed by the nation who often reneges her words with a visual rhetoric in order to persuade her husband that she has been abused, and also in the form of punishment devised by the outraged husband. Many changes are rung on the central narrative ideas.

In an African tale collected from a Digo informant in 1952 two brothers lived together. The elder was married. One day when he had gone into the bush his wife asked the younger brother to stay with her, and he refused. She grined, the woman made a wail so loud that she passed out and her brother then sat crying. When her husband returned he asked the reason for her tears and she showed him her stained apron. Her younger brother had taken her by force despite her resistance. The man questioned his brother who denied it. The following day the woman carried on as the same wife had when her husband came back she reproached him for ignoring her. In the night the elder brother got up, went to find his younger brother and saw him lying on his back without his pants. Taking a knife he cut off his brother's penis. The young man asked why he had done that, but the elder brother made no reply. Early the next day the young man collected his belongings and left. The story continues ending with the success of the young hero, including his marriage and acquisition of a new penis. The narrator adds as an interpretive comment that one should never pay attention to what women say.⁵

The story of the column and youth is best found in the story of *The Ram*, an ancient Egyptian text of the New Kingdom, not dated to the thirteenth century but one of the earliest literary treatments of an incest story that we have in the Egyptian tale: the gods Bata and Anubis were brothers. Anubis was married and had a house, while his younger brother Bata lived with him. Like son Bata was beautiful and strong. One day when the brothers were working in the fields of the farm, Anubis sent Bata to the village to get some seed. As Bata was leaving the house with five sacks of seed, Anubis's wife praised his strength, took hold of him, and proposed that he lie together for an hour. Bata was enraged at the suggestion, and the woman became enraged, she said that she and Anubis were like a mother and father to him, ordering her not to make the evil suggestion again and promising to tell no one, he returned without seed to the fields. But the wife was afraid because of the proposal she had made, and made herself look beaten and ill. When her husband came home she accused Bata of wishing to lie with her when he had come for seed, saying that when she refused he wanted to dissuade her from telling Anubis his feelings. Her husband that if he should let Bata live, she would die. So Anubis angrily took a spear and lay in an bush in the same for hours, while his wife had not yet returned with

the animals. When he reaches a city, animals whose speech he understood, Bata first tells his story to his brother. Bata prayed to the sun god, who caused the brothers to be separated by a crocodile-filled river. Bata now gave his animal friends a tour of the events, reproached Anubis for accepting the word of women, and made good off his plans and threw it to the water. Anubis returned home, where his wife and murdered his mother. The story concludes with Bata's hard-won triumph after a succession of deaths and rebirths.⁴

It is essential to the young man and the lusty woman, which each version of the story may exhibit in some way, is here, astrided by Bata's being a younger, unmarried brother who lives in his older brother's household and helps run the farmwork. When he receives the sexual proposition he responds angrily, and since his brother and sister-in-law are virtual parents to him, he suggests that such a relationship would verge on incest. In her turn Anubis's wife modifies her appearance in order to enhance the credibility and emotional impact of her request to her husband. The fraternal relationship of the husband and the incest and the sinking feature of the youth's emasculation during the confrontation of the two brothers are motifs that do not commonly appear in this story, so far as I know, they are found only in the ancient text of Bata and Anubis and in the modern oral tale summarized above, of which texts have been collected in southern Arabia and northern Africa. Such a correspondence of features makes it likely that there is a close relationship between the modern Arabic-African tale and the ancient Egyptian story, one of the most impressive instances of apparent oral narrative continuity over 3,000 years—of which I am aware.⁵

Scholarly discussion of the ancient Egyptian narrative began in 1852, and investigation quickly focused primarily between (and often texts including the biblical story of) Joseph and his Egyptian wife, which is also set in Egypt. The question naturally arose whether the Egyptian and Hebrew stories were in some way related. It was soon remarked that essentially the same story was told a so of characters, slightly reeked with local and in other traditions, so that the story is an international one that belongs to no single nation. The two literary treatments that we happen to possess from the ancient Near East—the Egyptian and the Hebrew—probably represent thousands of individual oral narrations in that region from which we have no direct records. In any case there is no reason to conclude that either the Egyptian or the Hebrew story is immediately indebted to the other.

Because the tale regularly occurs within complex stories that differ from one another considerably, I do not consider the longer narratives here, which would require too much space. The innocent youth's encounter with the lustful matron is usually one of several youthful trials he endures and survives, after which, like Joseph, he goes on to have other adventures and perhaps to attain a position of power and esteem. In this case the trial serves as a foil to his eventual success. But there is no inherent necessity that it should turn out thus, so that the victimized hero may indeed perish as the result of the accusation made against him, in which case his own story is at an end.⁶

For another story of a lustful woman, see "Matron of Ephesus."

4. Mont 6211. *Journal of the American Oriental Society* 88 (1968): 30-32; Roscher 32274-2276; BF 437.3.3. *Expository*, 131. See also, e.g., *Journal of Egyptian Archaeology* 55 (1969): 184 n. 2; Keene

1962: 100–105–31; Horowitz 1963: 108–110; 1978: 107–110; 1981: 111–130–931; Ranelagh 1979: 1–16; Holm 1989: 190–97; 112; Goldman 1995.

Joseph, Potiphar's Wife, and Potiphar

In the West the story is best known in its Hellenized form, as it forms part of the cycle of stories telling of the trials and triumphs of the Hebrew boy Joseph. In the scholarly literature, the entire Hellenized tradition takes its name from the vestal woman who takes advantage of Joseph: the source motif of *Potiphar's Wife*. The same source, the Anubis papyrus, is believed a personal name in the narrative, so that she must be labeled in terms of her husband. The Hebrew legend appears to come, working with interest of the Ptolemies, was translated into Greek by Jews of the Hellenistic era, or the use of the Hellenized Jews of Alexandria.⁸

According to his account, the Hebrew youth Joseph comes from Egypt to Petephres (the form of the name in the *Scholia* corresponding to Potiphar in English renderings from the Hebrew), eventually to the Pharaoh's court (Gen. 39:1–2). The youth is handsome and eventually was put in charge of the household. The youth was handsome, Petephres said, withing this epithet him he with her Joseph refused to do anything, so we said I was a virgin, she asked and he refused. One day when no one else was around she caught him by his cloak, trying him to lie with her, but he ran, not able to save, giving her cloak in her hands. Summoning the servants in the house she accused him, and when her husband came home she reported what she was saying that the Hebrew slave that he had brought into the house tried to play games with her, and told her he would lie with her, and when she screamed for a person to bring his cloak. Furious, Petephres imprisoned Joseph.⁹

The Hebrew narrative is set in Egypt, sometime in the second millennium BCE, and the special tensions of the story are strong, not only as it is a foreigner and a slave (Joseph was has already suffered from the betrayal of his own brothers, now must suffer the griefs of his master, Egyptian Pharaoh), whose household he currently serves as a privileged household slave, but also for Joseph by the way should not to be understood merely as a consequence of her husband's being a eunuch, or a though eunuchs could not procreate. They were ordinarily quite capable of sexual intercourse. Rather, she is not only lustful but also cunning, for she immediately reports the alleged aggression, claiming that she screamed for help as Israelite law required in innocent woman to do if she was being sexually assaulted (Gen. 22:1–2), where one might be expected to come to her aid. As a slave, whose master's wife makes a pass at him, Joseph finds himself in a situation in which he cannot win, for whatever he does he is likely to incur the wrath of either Petephres or his wife, and as it turns out he incurs the wrath of them both. A Hellenized Greek Egyptian, he also endures the charge of adultery and, or better yet, ends by Petephres' wife, who accuses her husband of introducing an Egyptian Hebrew slave to play games with her, implying that Petephres should know better than to expect otherwise from a Hebrew. On the other hand, Joseph partly is right for he is more represented rather than a little tears as one might have expected.¹⁰

His literary career began in Hebrew literature and broadened in the Greek translation of the episode of Joseph and Potiphar. Petepores' wife was retold in a celebrated Hellenistic work in Greek and other languages. This interpretation of the biblical story of Joseph and Potiphar's wife is retold in his *Testament of Joseph*, and Joseph's paraphrases it generously in his *Testament of Joseph*. An especially interesting treatment is found in the *Testament of Joseph*, part of the *Testament of the Twelve Patriarchs*, a Greek pseudepigraphic miscellany on the deathbed testaments of Jacob and Moses.¹⁷ In the *Testament of Joseph*, the patriarchs individually say farewell to their families by recounting their own life stories in the first person, mixed with predictions, admonitions, and exhortations. This popular didactic work perhaps was begun by a Jewish author or authors in the second century B.C. and revised by Christians in the second century. It is uncertain whether the *Testament of Joseph* was composed originally in Greek or translated into Greek from Hebrew or Aramaic. In the *Testament of Joseph*, the authors have transformed the terse narrative of Joseph and Potiphar—Petepores' wife found in Genesis into a veritable romance by expounding it with typical features from classical and Hellenistic Greek tradition, including the story of Phaedra and Hippolytus. Most of the composition is devoted to an elaboration of this one episode in Joseph's life.

According to the *Testament of Joseph*, the wife of a s Egyptian master tried for years to persuade him to lie with her, begging and threatening in turn, but Joseph, rejecting her advances, fasted and prayed. She tried various approaches. Sometimes she came to him at night and pretended to embrace him as a sister, having reason of her own, but her maternal embraces became erotic. Then she pretended to want religious instruction. Later she offered to sell her husband in order that Joseph might avoid committing adultery. She tried to enchant him with drugs. She threatened suicide. Finally, she grabbed his garment in order to force him to lie with her, and when he fled without it, she accused him to her husband, who whipped and imprisoned him. Her passion did not abate, and she sent him messages offering to arrange for his release if he should fulfill her desire. But Joseph only prayed. So one should pray to the Lord and be chaste, and the Lord will rescue one from evils. The *Testament of Joseph* continues with a recounting of how the Egyptian mistress was attracted to Joseph at first sight and had encouraged her husband to purchase him, with exhortations to pray and become in accordance with the Lord's commands, with a mention of Joseph's marriage to a daughter of the priest of Heliopolis, with prophecies and instructions, and finally with Joseph's death.¹⁸

¹⁷ J. M. G. Le Goff, *Le Testament de Joseph* (Louvain 1927, 125–136; Braun 1934; Braun 1938, 44–134; Neugebauer 1988, 4–11; Oxford 1990, 63; Kugelagh 1991, 16; Skaraborg 1987, 423–427).

Whereas the ancient Near Eastern attestations of *Potiphar's Wife* amount to two stories related in few texts, in the case of the Greek and Roman realizations we usually possess several or even many texts and a tradition, their disagreements reflecting variations in oral storytelling and in literary treatment over many centuries. This abundant material can be dealt with here only very selectively.

Hippolytos, Phaidra, and Theseus

This legend belonged to the oral traditions of Greeks and Romans in eastern Hellennized areas but known to the Greeks and Romans with this cast of characters. Phaidra was absent from Greek folklore and a Greek would know the story of Phaidra.¹⁹

According to the mythographer Apollodorus, Theseus' wife Phaidra fell in love with her stepson Hippolytos and asked him to marry her.²⁰ But Hippolytos who hated all women shrank from sexual advances with her. Hearing that he might now accuse her to his father so, broke her bed, by means of her maid's lies and false charges Hippolytos was sent to Boeotia by her. Theseus pursued Poseidon that Hippolytos might perish. When Poseidon was angry with him for a Calypso de the sea, Poseidon sent a cald from the sea that killed the coach horses, destroying his chariot and forcing him to swim. He was then dragged to his death. After her passion a Calypso Phaidra hanged herself.

Euripides' tragedy presents the story of Phaidra and Hippolytos as practiced in 428 B.C. differs from this account significantly in handling the events and especially of the nature. First, he takes Hippolytos as appearing by portraying him as a proud and arrogant person and Phaidra as a woman somewhat of making her resolve to do keeping her eyes closed to a secret since she cannot master it. And does not wish to do her husband and children by acting upon it. It is the nurse who spoiled Phaidra's plan. Learning her mistress's secret, she appointed Hippolytos as lover as a part of her plot without her knowledge or permission and the youth chose to reject a woman with angry horror; moreover, he reproached Phaidra for posing. Phaidra now feared that Hippolytos would reveal the matter to Theseus. Wishing to preserve her honor for the sake of her sons, she decided to die and spread her Hippolytos's contempt for her feelings toward him, so he destroyed and destroyed the disaster. So she impaled him by hanging herself, leaving her hands a letter in which she accused Hippolytos of impugning her toward him.

The oral and the literary traditions of Hippolytos and Phaidra need further to distinguish. When an ancient author like Euripides of the fifth century gives a prose telling of the story, he may be drawing upon one of several tragedies on the subject and in any case he is probably creating upon a variety of sources. So let us simply take the texts as we find them in general of the version that most distinguishes the story of Phaidra and Hippolytos from other such stories is the extreme immorality in her sexual behavior and the rape pass. For her part, Phaidra naturally is an obsessed, passionate woman but also comes from a family of such women. Her mother Egea was involved in passion for a bull, mated with it and gave birth to the Minotaur, her sister Antheia instantly fell in love with the foreigner Theseus who was prisoner of her father and helped him kill the Minotaur her half brother, so called as "helper" and now Phaidra herself falls in love with her own stepson. For his part, Hippolytos, whose mother was the Amazon Antiope or Hippolyte, is a devotee of the virgin huntress Artemis, goddess of the Amazons, and like her is a virgin hunter at least in Euripides' play, consequently, he is averse to a sexual relationship with any woman at all. Expressed in terms of Greek art and literature,

to the Athenian elite re-objects Apollote. He is as deficient in passion as Polydamos and Eurycles, and protects the lustful old man and the innocent youth, rendering the woman more sympathetic and the youth less so.

Lit. Motif K211, *Polypur's Wife*: Rieu 1969: 40; Keen 1967; Yohannan 1968: 20–27; Herter 1975: 128–132; Rocca 1976; Donnau 1981: 145–60.

Commatus, Gidica, and Commius Super

Commatus Super, of Laurentum and the nymph Egertia had a son, Commatus. Later the latter married a woman named Gidica, who fell in love with her stepson, Commatus, and when she could not gratify her desire she hanged herself, leaving behind an accusatory letter. Reading the letter and believing its lies, Commatus, the older Commatus (called up in Neptune, who sent a bull as a sign was riding in his chariot. The horses dragged the boy to his death.²¹

In this little comparison of Greek stories with Roman parallels, Plutarch traces the legend of Hippolytus and Phaedra with that of Commatus and Gidica, citing his authority for the latter the third book of Dositheus's *Itika*. But the story, which is otherwise unknown, can hardly be other than a direct transfer of the Greek story of Hippolytus and Phaedra to Italian characters, affected possibly by Dositheus.

Gidica, the nymph Egertia, who is the biological mother of the calumniated youth in this story is the wife of Hippolytus in Latin tradition. According to Vergil, after Hippolytus's violent death while riding his chariot, the goddesses decided to lie by the herbs of Aesculapius and the love of Danaë, i.e., Artemis. Angry that a mortal should have been brought back from death, love-cast Aesculapius himself into the dead sea, but the goddess Trivia hid Hippolytus away before he should suffer like fate, sending him to the nymph Egertia, with whom he thereafter lived under the name of Virbius in Italian woods. Because horses had caused Hippolytus's death, no horses were allowed in Trivia's temple and groves.²²

Lit. Motif K2111, *Polypur's Wife*

Tenes (Tennes), Philonome (Polybona), and Kyknos

This variation on the theme, which features a stepmother's desire for her stepson, is concerned by her producing a witness who attests to her false accusation against the youth.

Kyknos's wife Philonome fell in love with her stepson Tenes. When she did not want him ever she falsely accused him of seducing her, and she produced a flute player Eumpos as a witness. Believing her, Kyknos put Tenes and his sister Hemitra in a chest that he set adrift in the sea. The chest landed at an island that Tenes called Tenedes after himself. Later when Kyknos learned the truth he stoned the flute player and buried his wife alive.²³

Lit. Motif K2111, *Polypur's Wife*: Stramaglia 2000: 339–341.

Hebros, Damastype, and Kasandros

This narrative is an ancient Greek legend giving the origin of the Hebros river in Thrace.

King Kasandros wed Komenose, who bore him a son, Hebros. Separating from his first wife he wed Damastype, who conceived and stole her first-born and sent him a proposal about living together. But he fled from a step-mother as from an enemy. Fleeing, he spent his time hunting. When that centaur woman failed to obtain her desire she falsely accused the hunter of having seduced her, saying that he had wanted to force her carried away by a centaur. Kasandros rushed off to the woods, drew his sword, and pursued his son, not realizing that he was plotting against his father's marriage. When overtaken, he sent his himself into the Rorobos River, which was renamed the Hebros a lifetime later.

The story preserved by the author of the *Odyssey* is worked out. Rorobos derives from Timotheos's lost book of the same name. It flowed from a creek that has not survived; the narrative is found in a compilation of traditions about rivers. The narrator makes no comment about the legend other than to give its source. In Greek tradition a streamer is deadly water is treacherous, snakes have gotten its name from a human being who had drowned in it. Thus, when Phrixos and Helle pass over water as they sit on the back of a ram, Helle falls off and drowns, a river which the water ascended the Hellespont, or the *Hellespont*, after her. When Icaros flies too near the sun, the wax that so is together his man-made wings begins to melt, causing him to plunge into the sea, into the water below, which is thereafter called the Icarian Sea. Indeed, the author of Pseudo-Plutarch's compilation *Of Rivers* essentially explains how different rivers got their names from calamities who drowned in them. In Thracian tradition the events that lead to Hebros's drowning are drawn from the *Potiphar's Wife* story, and the drowning occasions the naming of the river.

Lit. Motif K2111, Potiphar's Wife

Son, Concubine, and Father

The powerful ghost of a dead man who remained active sometimes as a revenant in the region in which his bones lay buried was called by the Greeks a *tenes*, or hero. Heroes were typically vincible and the hero Anagyas in particular had a reputation for ferocity. There was a tradition that a man cut down the hero's sacred grave. Anagyas then caused the man's concubine to desire his son. When she was unable to win over the youth, she caused him to commit incest with his father. As a result the father maimed and immured his son and then hanged himself, and the concubine threw herself into a well.

The commentators who briefly summarize this story cite as their authority Hieronymos's book *On the Tragic Poets*, which assigns the events to Poseidon's rapides, Phoenix. This play has not survived, but the story of Phoenix as we know it from other sources agrees with the present legend in that a concubine makes amorous overtures to a man's son, who are rejected, after which she falsely accuses the son of amorous advances, as a result the father maimed his son. For the legend of Phoenix see below; it is remarkable that the

note, Anagrus is like the gods themselves – to affect the will and emotions of men in dreams, or heroes in reality, usually cause trouble by means of physical force, rather like unruly bullocks.²⁹

According to a slightly different version, a certain farmer, in the deme of the Anagrus, had done violence to a deity by altar. Terrible misfortunes followed. First his wife, then his three sons died. Next, after he remarried, his second wife made a false accusation against his son – and acting upon her word he married his son, put him round a belt and left him on a wretched islet. After this he made a statue ascribed from the reproductions of one fellow townspeople, but he had locked him up in his house with all his possessions and set fire to burning his wife to death and his wife threw herself down a well. Whence some people commemorate the expression *anagrusios logos* or 'Anagrusian plot', which when terrible misfortunes one after the other befall an entire household, to assume that the mistreated altar was that of the hero Anagrus, varying with the motif of the imposter being let free in the hero's sacred grove found in the versions we have above. Some commentators say more generally that people in his neighborhood tried to desecrate the hero's shrine.³⁰

Lit. Motif K2111, Potiphar's Wife. RE 1 2027. Rohde 1975:134

Phrixos, Demodike, Kretheus, and Atamas

In this variation the least woman falls in love with her husband's son, but for a certain reason with the same results. The deity is not interested in a false seduction; he accuses her of being a seductress and the husband arranges for the youth to be punished.

Kretheus was married to Demodike, who fell in love with Phrixos, son of Kretheus's brother Atamas. Though she made herself available to him, she could not obtain her wish. So she began to accuse him to Kretheus, saying that he had almost forced her and other things such as women might say. As befitted one who loved his wife, and who was a king, Kretheus was very upset, and persuaded his brother Atamas to punish Phrixos. But Phrixos's mother Nephege intervened and saved Phrixos and his sister Hele, placing them in a golden ram, and instructing them to flee as far away as possible.

Pindar alludes to the story in his Fourth Pythian Ode, where he describes the deities' prologues to Phrixos, not precisely as 'the stepmother's ungodly intrigues'.³¹ Authors call the woman variously Demodike, Gorgopis, Nephege, or Themiste. Happily, Phrixos escapes thanks to a timely escape arranged by his mother. The golden ram, on which he flies, is the creature whose fleece Jason and the Argonauts later set out to obtain (see 'Giras Helper').

Lit. Motif K2111, Potiphar's Wife

Eunostos, Oehne, and Oehne's Brothers

In this story, too, Plutarch asks, 'Who is the hero Eunostos in Tanagra and why are women forbidden to enter his sacred grove?' Eunostos (Plutarch

then explains, was a handsome youth and a handsome girl were both introduced by the nymph Euklaste. From whom he got his name he never learned, but he fell in love with him and made advances to him, but he rejected them, reproached her, and went off to tell her brothers what she had done. They decided they would beat him for it. She accused Euklastes of raping her and notified her brothers to kill him. They lay in ambush and murdered him. Euklastes' mother Kleus placed them in a cask. The girl then repented of what she had done and washing both to free herself from the pain of her love and seeking pity for her brothers, she revealed the truth to Eukleus, who then told her father Kleon. When Kleon rendered his judgment, his sons were punished and his daughter threw herself down a precipice. Women were forbidden to ever approach the hero-shrine and graves of Euklastes. The story's conclusion concludes was told by the lyric poetess Myrtis.³⁴

In this variant the last female is a maiden rather than a matron, and the males who take responsibility for her are brothers rather than a husband. Other than this, the narrative follows the usual pattern of the contaminated victim. Upon his death Euklastes becomes a hero, as since his death is as painful as his ending, no woman is allowed in his sacred grove. As in case of the young girl at Hebris, the youth's death provides for a heroic virtue of local interest, in that case the name of a river. In this case, however, a virgin and a ritual taboo. The class of being responsible for the hero's death (e.g. horses, women) is thereafter prohibited from entering the victim's sacred space, a ritual pattern in Greek cult.

Lit. Motif K2111, *Potiphar's Wife*. Rohde 1925 134

in two traditions the aspect of the woman's passion is her houseguest

Bellerophon, Sthenoboa (Antea), and Proitos

The mythographer Apollodorus recounts how Bellerophon, who eventually killed a man and came to King Proitos to be punished, "hereabouts wife Sthenoboa fell in love with him and sent him a proposal that they be together. When he refused, she told Proitos that Bellerophon had sent her such a proposal. Believing her, Proitos dispatched Bellerophon to King Iobates as a messenger, a letter in which Iobates was instructed to kill Bellerophon."³⁵

However, when Proitos's wife is Antea rather than Sthenoboa, as is more of the legend in the *Testes*.³⁶ The poetess reports that the gods gave Bellerophon beauty and manliness. According to a Roman mythographer, Antea promised Bellerophon her husband's kingdom if he would agree to her request. When he refused, she was afraid that he would accuse her to her husband, so she told Proitos that Bellerophon wanted to take her by force.³⁷ The implication of Antea's offering Bellerophon her husband's kingdom is presumably that she herself would kill her spouse or assist the youth in killing him.

Lit. Motif K2111, *Potiphar's Wife*. Roscher 1766–770, 4 1509–1512. West 1997 365–367. Hansen 1997a 451–452.

Pelops, Hippodameia, and Myrtilos

A second version of Homer reports that Pelops, his new bride Hippodameia, and Myrtilos, the charioteer of Hippodameia's father, were crossing the Argolic Sea together. When Hippodameia became unruly and Pelops went in search of a substitute, her Hippodameia made advances to Myrtilos, urging him to take advantage of the opportunity afforded by Pelops's absence. Myrtilos declined. When Pelops's return, she accused Myrtilos of having forced her. So Pelops pushed him from the chariot into the sea, which was afterwards called the Myrtoon Sea after him.³⁶

According to the more usual account, however, Myrtilos was the sexual aggressor, having previously been promised sexual favors with Hippodameia in return for helping Pelops win the chariot race against Hippodameia's father (see "Bride Won in a Tournament").

Let. Motif K2.11, *Putnam's Wife*, RE 16.1157

Peleus, Hippolyte (Astydameia), and Akastos

In this interesting motif, not only the maiden but also the guest is married. When her overprotection is needed, the matron responds in a kind of hatred rather than in fear and exposure, taking steps to destroy the guest's relationship with both his wife and his host. The story is told or alluded to by a number of authors, beginning with Hesiod.³⁷

Peleus accidentally killed a man, Peleus fled to Iolkos where he was pursued by Akastos. Akastos's wife Astydameia fell in love with Peleus and sent him a proposal to flee together. When she was unable to persuade him, she sent word to Peleus's wife that he was about to marry another, and upon hearing this Peleus's wife hanged herself. Astydameia also falsely accused Peleus of sex with her husband, saying that he had tried to seduce her. Akastos, being unwilling to kill the man he had protected, took him hunting, and when Peleus had fallen asleep, Akastos hid his sword and deserted him.³⁸

Let. Motif K2111, *Putnam's Wife*

A number of Greek legends closely resemble *Putnam's Wife*, and are sometimes absorbed as such in the scholarly literature even though they lack one or more of the features of the basic story. Four such traditions follow.

Phoenix, Phthia (Klytia), and Amyntor

In this legend, the two men are father and son, as in the story of Theseus and Hippolytos, and the accuser is the father's concubine.

Amyntor's concubine fell to a falsely accused Amyntor's son Phoenix of seducing her or of attempting to enter her bed, as the result of which Amyntor blinded his son. He also placed a curse on his son that he would beget no offspring, but the gods accomplished this curse. Achilles's father, Peleus, brought Phoenix to the centaur Chiron, who healed him of his blindness and

made a mixing of the *Diotima* and *Phonix* later recombined *Amintor* as *Troy*.⁴¹

These authorities do not say whether *Phonix* is the plot of *Potiphar's Wife*, only that her own accusation was false.

The logic determining the blending of the stories requires that *Phonix* (i.e., *Oedipus*, *Oedipus* and the *Leiveston*) has something that it was inappropriate for him to see as a consequence of which his instrument of sight is removed. The thought underlying *Amintor's* curse presumably is that, as *Amintor* has no son, as much as *Phonix* has not been a proper son to him, so the *Phonix*, being the person *Amintor* holds responsible for his condition, is a consequence of his own.⁴²

Homer tells the story otherwise. *Amintor* had a concubine, the daughter of *Phonix's* mother, who continually begged *Amintor* to do with her as a concubine in order that the concubine might have interest in *Amintor*. *Phonix* did as she asked, and when his father found out, he used his sword to pierce a lung upon the *Erivies* (liver) to bring it about that *Phonix* should never beget a child of his own, and the gods effected his curse. Escaping from his father's house, *Phonix* fled to *Enthe* where *Phonix* took him in and created him as a son, and he remained there as ruler of the *Dylopes*. A scholium on the Homeric passage explains that *Amintor* loved a concubine *Enthe* and desired *Phonix's* sister *Hippodameia*, at whose urging *Phonix* was well liked. Following his father's curses, he was taken in by *Leiveston*, who gave him *Dylopes* and turned over to him the baby *Amintor* to rear. This the scholium says is the story as it is told in Homer, which the tragedians imitated.⁴³

In the form in which *Apollodorus* reports it the story is strictly not a version of *Potiphar's Wife* since it lacks the first element, wherein a woman attempts to seduce a youth and is rebuffed, and in Homer's day the legend resembled the story of the unmarried youth even less. But if the related dates of *Homer* and *Apollodorus's* texts reflect the historical development of the story in Greek tradition, then it appears that the legend of *Phonix* was being simplified to the plot of *Potiphar's Wife*.⁴⁴

Lit. (Motif K2111, *Potiphar's Wife*) Dundes 1962a 132

Eteokles and Polyneikes, Astymedousa, and Oedipus

According to this somewhat obscure variation on the theme of *Oedipus*, *Oedipus*, the very old man, *Ekaste* who had borne him two sons, *Eteokles* and *Polyneikes*. He then married *Astymedousa*, who accused her sons of attempted seduction. As a result *Oedipus* placed the curse on them that they should acquire the land by blood, and handed the stage of the war to them, whereupon *Eteokles* drove his brother *Polyneikes* to exile on foreign lands, that *Polyneikes* was the younger brother.⁴⁵

As in the foregoing story of *Phonix*, the story as we have it lacks the feature of attempted seduction by the older woman; moreover the narrator does not say whether *Astymedousa's* accusation is true or false.

Lit. (Motif K2111, *Potiphar's Wife*)

Plexippus and Pandion, Idaea (Eidothea), and Phineus

Phineus's wife learned he had seduced her two stepsons Plexippus and Pandion of seducing her. Believing her, Phineus blinded them both.⁴⁸

The mythographer Apollodorus does not make it clear whether Idaea's false accusation follows a sexual motif, as in a classic *Potiphar's Wife* plot, or is motivated simply by jealousy, as such is justified toward her stepchildren. Notice that Phineus, like Phoenix, blinds his sons.

This story is filled with interesting variations in our sources, apart from the usual disagreements here and there concerning the characters' names. According to a version known to Sophocles, the stepmother herself blinded the youths and confined them in a tomb, but her motive is not given.⁴⁹ The mythographer Apollodorus says that Phineus remarried a woman named Eidothea, and because of an accusation against the youths he turned them over to their stepmother to be destroyed.⁵⁰ Diodorus Siculus says that the youths were held prisoner in a vault where they were continually whipped, for their stepmother had said they offered her insistent violence in order to gratify the mother. Since Phineus later asserts that Idaea expressed a sexual interest in her stepsons, these variations leave the legend no nearer to the plot of *Potiphar's Wife*.

Lit. (Motif K2111, Potiphar's Wife).

Antheus, Kleobola, and Phobos

Antheus, a youth of royal family from Halkarnassos, lived as a hostage at the house of Phobos, ruler of Miletos. Kleobola, Phobos's wife, fed in love with him and schemed to win him over, but he rejected her, sometimes saying that he was afraid of being discovered and at other times using as a pretext Zeus' protection of hospitality and the bond of the table they shared. Finally Kleobola grew angry, called him merciless and overbearing, and determined to overcome herself. As time went on she pretended that her love for him had passed. One day she drove her peapartidge down into a deep well and asked Antheus to go down and bring it up for her. Suspecting nothing, he readily descended, whereupon she dropped a rock on him, killing him instantly. Conscience that she had done a terrible deed and still burning with passion for the youth, she hanged herself. For his part Phobos was accused as a result of this event and gave up his rule. The story, according to Ptolemaios, is found in the works of Aristotle and the historians of Miletos.⁵¹

In this variation on the lustful woman's passion for the houseguest, the woman does not accuse the youth to her husband but punishes him directly with disastrous consequences for all.

Lit. (Motif K2111, Potiphar's Wife).

The *Potiphar's Wife* motif was very productive in Greek and Roman fiction. Just as colloquial speech provides us with a great store of verbal clichés, Jack

Winkler observes: "So popular a theme is the extreme dramatization of plot clichés for literary fiction."⁵⁰

Stepson, Stepmother, and Father/Husband

The Ramm composer, Thomas DeMatteis, begins his story of *Potiphar's Wife* plot to his composer, "a woman who is a few years older than I am. For one of the characters, presumably a slave, addressing her as a slave, remarks: 'Our mistress's vengeance will come with her stepson.'"

Lt. (Motif K2111, Potiphar's Wife)

Pravignus, Noverca, et Pater/Vir

Apuleius weaves into his *Metamorphoses* (Book 1) an episode involving the plot of *Potiphar's Wife*.

The master of a house had an educated and virtuous son. The boy's mother had died, and the father a so had a twelve-year-old son from a second marriage. This epimethee, standing more for her beauty than for her character, was attracted to her stepson. As love burned within her, she wept and seemed ill, but the physicians could not determine the cause of her symptoms. When she could keep silent no longer, she summoned him to her bedside, and when he asked the cause of her illness, she replied that it was her revealing her passion for him and asked him to satisfy it, lest she die. Disturbed, he cautiously said he would do so when opportunity permitted. And he left to consult an old tutor for advice. The old man said the best the gods could do was to let it be. In so he named the stepmother had arranged for her husband to leave on a journey and called upon her stepson to fulfill his promise. But the youth, calculating the sight of the woman, put her off with excuses. Finally, the woman perceived that the youth did not return her affection, and her own love turned to hatred. She plotted with a servant to kill the youth. The servant purchased poison and mixed it with wine, but, as it happened, the woman's own son drank the wine and collapsed. She coolly blamed his death on her stepson, saying that her stepson had killed his half brother because she had refused to lie with him. Believing, as was her charge, of murder and attempted incest, the father begged the magistrates to execute his remaining son. At the trial the slave gave false testimony against the youth, who would have been convicted had not an unexpected accident occurred. At the last moment, declaring that he himself had sold the drug to the servant and that, fearing mischief, he had supplied him with a separate rather than a poison. So the apparently guilty child was revived and the crimes of the servant and the stepmother were revealed. She was executed, and he was freed.⁵¹

In this elaborate tale, the stepmother's original plan converges to murder the youth, and only when that unexpectedly fails does she accuse him of her own behavior toward her.

⁵⁰ *Lt. Motif K2111, Potiphar's Wife* (Hamm., 1923, June 3, 1961, 45-6).

Timasion and His Stepmother and Father

A younging did once becom of the moeth occurs in the novelistic biography of the sage, Apollonios of Tyana, composed around A.D. 200.

Apollonios and his disciples were sailing up the Nile while a certain youth tried Timasion was sailing down river. The boy was in the prime of his youth and stronger than all left Naukratis, where his stepmother had fallen in love with him and was pressing him. When he did not respond to her, she set a stratagem against him, not as Phaidra did, but by accusing him of being effeminate and of having many lovers. So he had left Naukratis for Memphis, where he now lived and worked as a boatman on the Nile. Seeing Apollonios and his companions and judging by their clothing and beards that they were wise men, he now asked if he might join them. Apollonios said they should accept him since he was a wise and moderate youth, and he recounted the youth's story privately to his companions even before Timasion's boat came alongside. When Apollonios asked the youth if he sacrificed to Aphrodite, he said he did so every day, since he had never she had much influence in human and divine affairs. Then Apollonios, who was delighted, said that they should vote a crown for wisdom and moderation for him rather than for Hippolytos, since the latter, unlike Apollonios, never experienced love in his life, but was austere and rigid, whereas Timasion avoided his stepmother precisely out of respect for Aphrodite. Nevertheless, Apollonios nicknamed the youth Hippolytos.¹⁷

The story which illustrates Pausanias's declaration concerning the familiarity of a story and his father when Apollonios (or rather Philostratos) wishes to reflect the experience of Timasion and his stepmother to a supposed historical precedent, he selects the example of Hippolytos and Phaidra as the *oculus classicus*. Apollonios also contrasts the passionate austerity of Hippolytos unfavorably with the moderate love of Timasion, who does not reject love outright, only inappropriate love.

The episode of Timasion and his stepmother differs from the usual scheme of *phaidra's* *Widowhood* in that the frustrated matron accuses him not of making advances toward her but of being an effeminate homosexual, a charge that is intended primarily to dispossess his father and alienate him from the boy. Whether the allegation is true and valid and to the father does we do not hear.

For another story of Apollonios of Tyana, see "White Serpent's Flesh."

Lat. Motif K2111, Potiphar's Wife

Habrokomes, Manto, and Apsirtos

In Xenophon's novel, *An Elysian Tale*, the striking handsome Habrokomes plays the role of the calumniated youth in two different adventures.

The newly wed Habrokomes and Antia, having been captured by pirates, came into the possession of Apsirtos, the chief of the pirates, in Tyre. They swore to be faithful to each other, no matter how trying the circumstances in which they should find themselves. While Apsirtos was away on business, his daughter Manto fell in love with Habrokomes. She sent him a letter confessing her love, offering marriage, and threatening revenge if he should refuse her. But the

servant to whom she entrusted the letter did not deliver it and instead wrote a reply that he represented as being from Habrokomes, to the effect that he would not agree to her proposition. Mante was greatly angered, and in her anger, in turn she messed up her hair and clothes, and caused to him that he was. Habrokomes had to take her by force for which she now demanded revenge. Believing her without further investigation, Apsestos had Habrokomes whipped and tortured. Later, however, he came upon his daughter's original letter, perceived that Habrokomes was innocent, and freed him.

Habrokomes is in a situation much like that of Joseph, or the husband of Potephar, Petephtes. He is a handsome, freeborn youth who, because of unexpected fortune, has been sold into slavery; he now faces that a member of his master's family—in Joseph's case, his mistress's wife, in Habrokomes' case, his daughter—has conceived a passion for him. Oddly, Habrokomes himself does not reject the girl's advances, since the latter never receives the message, and, unknown to Habrokomes, repudiates negatively on his behalf. This incident, as well as much of the rest of the novel, contrasts the passion and self-control of the Greek hero and heroine favorably with the excessive passion of the barbarian master's daughter, which even Mante herself is made to invent on a self-conscious basis.¹⁰

Lit. Motif K2111, Potephar's Wife

Habrokomes, Kyno, and the Townsfolk

Later our same Habrokomes was sold as a slave to Egyptian men. Nere Delt coming into the possession of Araxos, an old soldier, and Kene, his ugly wife, who immediately fell in love with Habrokomes and vowed to extort money from him. While Araxos treated the youth kindly, Kene pressed Habrokomes, offering to let Araxos and marry him. Finally he agreed, but when she had killed her husband and the Greek youth left in disgust, saying he would never live with such a murderess. The next day she went to town, grieved over her dead husband and accused the slave of murdering him. As a result Habrokomes was arrested.¹¹

In this brief adventure the obsessed woman is willing even to kill her husband, as is Antia in the legend of Belerophon. The hapless Habrokomes, in turn, consents to the matron's plan because she will not take no for an answer, but after she murders her husband the youth reforms his life. Then she sends what like the stepmother in Apuleius's tale, surprises an accusation of murder, for there is suddenly a corpse, of which someone must be accountable, and the extreme contrast in age and looks between Kene and Habrokomes would not permit her credibly to charge the youth with sexual aggression. Since Araxos is dead, the townsfolk take over the role of the galilean prosecutor in the tale.

Lit. Motif K2111, Potephar's Wife

Knemon, Demamete, and Aristippos

Hebederos's story, turn of mind, follows the usual pattern of the idealized youth in all respects except that, instead of the septuagenarian accusing him of approaching her sexually, she accuses him of kidnapping her pregnant son.

Knemon, according to law, is a her. Aristippos was an Athenian who, after the death of Knemon's mother, took a second wife, Demanete, a cunning and manipulative woman. She seduced Knemon with an ambiguous mixture of motherly and erotic affection, and on the day he became an ephebe (that is, turned eighteen years of age) and was dressed in festive clothing she openly expressed her passion for him to his young Hippolytos. Since her husband's law was that evening, she tried to join her slaps in bed, but Knemon rejected her advances. In vengeance she withdrew and began to plot against him. In the morning Demanete remained dead, explaining to her husband that Knemon had learned that she was pregnant, and that on the previous evening when she was telling Knemon not to waste his time drinking and whoring, he had kicked her in the belly. Believing her, Aristippos found his son in the house, beat him with his fists, and then had his slaves whip the youth. Knemon asked the reason for the beating, but his father only yelled at him and departed. In the continuation Demanete, carrying her revenge still further, framed Knemon by accusing him of an abortifacient scheme so that he was further alienated from his father and was forced to go into exile, where Demanete continued to pine for him. But Aristippos eventually learned the truth, and Demanete committed suicide.

The main focus is the youth, her Hippolytos, once more attesting to the special status of the Hippolytos and Phaedra story among the Greeks, as the classic expression of a stepmother's love for her stepson. Apollonios of Tyana similarly gives Timasion the affectionate nickname of Hippolytos.

Lit. Motif K2111, *Putiphar's Wife* (Rocca 1976, Donnau 1981:145–160)

Sostratos, His Mother, and the Proconsul

In a Christian romance the victim is a young Christian, and the sexual aggressor is his own mother, a pagan.

A Christian youth named Sostratos came to the apostle Andrew and revealed that his mother, using a tear his good looks, had repeatedly pestered him to sleep with her, as a result of which he had run away, but now she has gone to the proconsul in order to charge Sostratos with her own wrongdoing. Sostratos said that if he was accused he would not defend himself, since he would rather die than reveal his mother's wrongdoing, and he asked Andrew to pray for him. In the meantime the agents of the proconsul arrested Sostratos, and Andrew followed them.

The young man's mother claimed that she had barely escaped being violated by her own son. The proconsul asked Sostratos whether his mother's charges were true, but he had made no response. When Andrew spoke up for the youth, the mother told the proconsul that after her son wanted to violate her, he saved in the company of Andrew. The angry proconsul then ordered the boy to be enclosed in a leather bag, after the manner of parricides, and thrown into the river, and for Andrew to be incarcerated for after execution. But then the apostle prayed, there was an earthquake, and the mother was struck dead by lightning. The proconsul fell at the apostle's feet and begged him as a ser-

vant of God to save them from the earthquake. After this epistle, proved again, the earthquake stopped. The proconsul and the soldiers all received the word of God and were baptized by Andrew.

The apocryphal *Acts of Andrew* was composed in Greek probably no later than A.D. 300, although this portion of the text is known only from the Latin epitome made by Gregory, a bishop of Tours, in the late sixth century. Since Gregory did not himself read Greek, he must have found the text already translated into Latin, which he then optimized, as to some extent reworked.

Sewing paralysees into leather bags, *accata* and throwing them into a river was a peculiarly Roman form of punishment, which the proconsul condemns Sostratos to suffer even though he is not a paralytic. The underlying thought is probably that Sostratos's outrageous act is tantamount to that of a paralytic for a son who sexually violates his mother destroys his father, i.e., a father-son who kills his father. The proconsul assigns the youth the worst possible penalty for the worst imaginable crime.

In this fictional treatment of *Porphyria's Wife*, the lustful mother is the youth's biological mother, and since the man to whom she accuses the youth is not her husband but the local magistrate, she should properly be understood to be a widow. The proconsul is as credulous and rash as the husband in such stories tends to be. The Christian author delights in the contrast between the pagan mother, who is not only lustful but perverse, and the innocent Christian lad, who not only is averse to sex with his mother but will not even lustily against her penalty. The youth's strategy is essentially passive-aggressive, a characteristically Christian style of behavior, for although he himself will not stand up to a mother not a judge, or Andrew to do so.

In the context of the apocryphal *Acts*, this incident is one of many episodes in which the blessed Andrew draws upon the magical powers of the Christian god in order to impress and convert pagans. The story set in Amaseia (Amatula), is one of a series of adventures Andrew has undertaken and the other apocryphal cast lots in Jerusalem in order to determine where each of them should go in order to preach the gospel.

Lit. Motif K2111, *Porphyria's Wife* MacDonald 1994, 17-119

This survey includes all the many ancient versions of *Porphyria's Wife* known to me. Clearly the plot was extraordinarily popular among Mediterranean peoples, especially the Greeks.

Since the handsome youth may be a brother-in-law, stepson, nephew, cousin, guest, foreigner, slave, Christian, and so on, in relation to the gorgeous and controlling female, the narrative is capable of many nuances having to do with differences in gender, age, attractiveness, status, power, passion, self-control, morality, and religion. But the principal contrast across all the texts is that of a scheming woman whose lust is fictitious and uncontrollable and a straightforward youth who can and does control his sexual inappropriateness. This portrait of male and female sexuality reflects the common view of antiquity that while

15. Gen. 49 Deut. 33
16. Schurer (1973) 3767-781. Hollander and de Jonge 1985, 185
17. Braun 1938 44-104
18. Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2.
19. Paus. 1.22.1
20. Apollodorus *Bibl.* 2.3.1. See also Apollodorus *Bibl.* 2.3.1. See also Apollodorus *Bibl.* 2.3.1.
21. 12681-2687; Frazer (1921) 2146-147; Barrett 1964 1-45; Herter 1975 119-156; *LIAR* 5.1-4.5; and Gantz 1993 268-269. A previous work on the subject of the Apollonius and the Asclepiades. See also Gantz 1993 268-269. A previous work on the subject of the Apollonius and the Asclepiades. See also Gantz 1993 268-269.
22. Apollodorus *Bibl.* 2.3.1. See also Apollodorus *Bibl.* 2.3.1. See also Apollodorus *Bibl.* 2.3.1.
23. Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2.
24. Paus. 1.22.1. See also Paus. 1.22.1. See also Paus. 1.22.1.
25. Servius on Verg. *Aen.* 6.445, 7.761
26. Plutarch *Mor.* 114a-b
27. Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2.
28. Apollodorus *Bibl.* 2.3.1. See also Apollodorus *Bibl.* 2.3.1. See also Apollodorus *Bibl.* 2.3.1.
29. Diodorus Siculus 4.83.1-83.2. See also Diodorus Siculus 4.83.1-83.2. See also Diodorus Siculus 4.83.1-83.2.
30. Statius on Homer *Il.* 38, p. 33. See also Statius on Homer *Il.* 38, p. 33. See also Statius on Homer *Il.* 38, p. 33.
31. 5.363-365; Frazer (1921) 2193; Fontenrose 1948 126-127; Gantz 1993 58-59.
32. Ps. Pseudo-Dionysius 3.1
33. Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2.
34. See also Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2.
35. Diogenes Laertius 3.31 (CPG 1.214)
36. *Suda* s.v. *Antigonos* = *Apostol*, as 9.79 (CPG 2.479)
37. Rohde 1925 134. For example, in Euripides *Hippolytos* (24-28) the goddess Aphrodite causes Phaedra to fall in love with her stepson.
38. CPG 1.214-220, note to Diogenes Laertius 3.31
39. Zenobios 2.50; Diogenes Laertius 1.25
40. Schol. vet. in Pindar *Pyth.* 4.162 (268) Hyginus *Astron.* 2.20
41. 4.159-162
42. Schol. Pindar *Pyth.* 4.168. See also Schol. Pindar *Pyth.* 4.168. See also Schol. Pindar *Pyth.* 4.168.
43. 1937 176-180
44. Plutarch *Mor.* 30a-D.1. See also Plutarch *Mor.* 30a-D.1. See also Plutarch *Mor.* 30a-D.1.
45. Apollodorus *Bibl.* 2.3.1.2
46. Homer *Il.* 6.152-202
47. Hyginus *Astron.* 2.20. See also Hyginus *Astron.* 2.20. See also Hyginus *Astron.* 2.20.
48. See also Frazer (1921) 2193. See also Frazer (1921) 2193. See also Frazer (1921) 2193.
49. Schol. A Homer *Il.* 2.104. See also Eustathios on Homer *Il.* (pp. 183-184) 97
50. See also Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2. See also Lucian, *On the Sea*, 2.1-2.2.
51. Pausanias 1.22.1. See also Pausanias 1.22.1. See also Pausanias 1.22.1.
52. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8.
53. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8.
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56. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
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58. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
59. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
60. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
61. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
62. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
63. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
64. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
65. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
66. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
67. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
68. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
69. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
70. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
71. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
72. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
73. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
74. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
75. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
76. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
77. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
78. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
79. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
80. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
81. Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bibl.* 3.13.8. See also Apollodorus *Bidl.* 3.13.8.
82. Apollodorus *Bibl.* 3.13.8. See also Apoll

46. Cf. Breukner 1968:5 n. 2.
47. See further Frazer (1921) 1349.
48. See further Roscher 244-45; Frazer (1921) 2106-10; Fontenrose 1948 144; Gantz 1993:351-353.
49. Sophocles *Antigone* 908-980; schol. Sophocles *Ant.* 981.
50. Schol. Homer *Od.* 17:69.
51. See further, e.g., Servius on Verg. *Aen.* 3.209; schol. on Ovid *Ibis* 265, 271.
52. Parthenos 14. Aristotle fr. 55b Rose.
53. Winkler 1990:156.
54. Libanius *Betrübsam* (p. 341 Ribb.), cf. *lat.* X, p. 363.
55. Apuleius *Met.* 13.2-12.
56. *Vita Apollinis* 6.3.
57. Xenophon of Ephesus *Ephe.* 2.2-2.10.
58. 2.5. *gigas* = barbarian.
59. Xenophon of Ephesus *Ephe.* 3.17.
60. Heliodorus *Aethiopica* 1.9-17.
61. See further, e.g., MacDonald 1990: 96-104; Gargano, *Tout le livre de saint andré*; *sancti Andreae apostoli* 4.
62. MacDonald 1990:1-59.
63. MacDonald 1990:193-194 n. 7.
64. Dover 1974:98-102; Just 1991:157-165.
65. See further, e.g., 281-282; *in arce obside tectata arce obsida* (*Legatum, munitum flumina, obsidibus* 134-47; *cum athenienses in atheniensi meta* (*Acrat est nostra, plusque furoris habet*)). Cf. Rocca 1976:31.

Quest for a Vanished Princess = Apollo of the Vultures

When his three daughters disappear, a king offers a reward for their rescue. Three men volunteer, set out to look for them. Eventually, the hero is lowered by his companions by means of a rope into a well (eastern cave, underworld, etc.) where he finds the three stolen princesses, who are being held captive by three egres (trolls, dragons, etc.). After overcoming the monsters and rescuing the princesses, the hero and his companions pull up the princesses (and the treasure he has found, if any), but when it is time for the hero himself to come up, his companions treacherously desert him. Eventually, the hero manages to reach the upper world again, e.g., with the help of a bird that he feeds, sometimes with his own flesh. Arriving at the palace on the wedding day of the princesses, he is recognized and marries one of the princesses. His companions are punished.

The very popular tale is AT 301A, *Quest for a Vanished Princess*. I do not give a detailed summary of the whole narrative because the full range of variation does not concern us and in any case parts of this tale have no parallel in an east tradition. The early French and German investigators dubbed it the tale of the bear's son, i.e., *le fils ours*, *der Bärensohn*, because the hero, who often is represented as being very strong, is sometimes made to be the off-spring of a human being and a bear, and this convenient though somewhat misleading label is commonly used in the scholarly literature. In a famous study of the folktale Panzer pointed out many analogues to the tale in whole or in part, including the Grendel episode of the Old English epic *Beowulf*.²

In a Westphalian tale collected by the beginning of the nineteenth century, a king had three daughters and a son. One day a fairy came to him and said that he put a curse upon anyone who should eat of it. One day his eldest daughter, ignoring the curse, tasted the fruit of a tree which put her to sleep and sank into the ground and disappeared. The king ordered a marriage with one of the sons of a neighboring ruler. Among the persons three hundred men sent to seek for them. From a gnome, however, the youngest daughter learned that the king's daughters were to be taken down in a deep well. The gnome told her what to do and also warned the only against his two elder brothers. The next morning the three brothers went to the well with a basket. The eldest brother put the elder brothers were a mad to go to the way down the well and a young man, dressed in a blue and silver, fell down in the basket. He found the three princesses and with his hunting knife killed the three dragons that guarded them. Then he put the princesses one by one into the basket and had them pulled up. But when his turn came, he revealed the gnomes words and instead of himself put a stone in the basket. When the basket was far way up, the elder brothers saw the stone so that the basket fell to the bottom. Thinking their younger brother was dead they left with the princesses, forcing them to marry one of the sons of their rescuers. Meanwhile the young huntsman down in the well did not know what to do. But, seeing a flute on the wall, he began to play it and presently many gnomes appeared. When they asked what he wanted, he said he would like to get back to the upper world. So they took him up, including every hair of his head, and flew with him upon the surface of the earth. The princesses went to the king's palace and when the king learned the truth he had, he ordered the two men hanged and married the youngest to the youngest princess.

According to a modern Greek text collected in Thrace, there once were three brothers who heard that there were three girls at the bottom of a very deep well. In advance that the oldest brother should have the eldest girl to wife, the middle brother the middle girl, and so on, they went to bring them up, going down into the well by a rope. The oldest brother sent up the two younger sisters, and as he was about to send up the eldest sister she warned him that since she was the most beautiful of the three sisters, his princess would want her for their wife and would pull up the rope, leaving him in the well. But since he was unwilling to go up before she did, she gave him four nuts containing four poisonous dresses, and told him that he would see two sheep, if he succeeded in throwing himself upon the white sheep it would carry him to the Upper World, and if upon the black sheep to the World Below. As soon as the youngest was hauled up from the well, the two youths above tied in love with her and did not let the rope down into the well again. The middle youth pressed her to marry him, but she put off marrying him until she should have two particular dresses which were the ones contained in the nuts. Meanwhile the oldest in the well waited for the rope to be thrown down, but nothing happened. Then he saw the two sheep. Fearing to grip the white sheep, he lunged himself upon the black one, which carried him to the World Below. There he saved some nuts from a snake, earning the gratitude of the mother bird. When she asked how she could return the favor, he asked her to carry him to the Upper World. She instructed him to load forty sheep and forty skins of water in her wings, and take a seat

when he did she soared. When she cried for he gave her meat to eat, and when he died she gave her the water to drink, but eventually the supply of meat was exhausted and when the bird next cried he cut a piece from his own thigh and fed it to her. Finally the bird reached the Upper World, set the man free, and returned to town, and replaced the man's flesh in his thigh. The youth, who had been rescued by means of the two dasses, was recognized by the bride, and married her.⁴

Apollo of the Vultures

The thirty stories in the *Apollonios* compiled by the mythographer Konon are preserved in excerpt by the Byzantine scholar Photios. As we have them they are presented one after the other without commentary.

According to Konon's thirty-fifth narrative *Apollonios Kapneus*, or *Apollo of the Vultures*, two shepherds were pasturing their flocks at the foot of Mount Lykaios near Ephesos. Noticing a swarm of bees at dawn in a steep cavern, one of the shepherds got into a basket and the other, tying a rope to himself, lowered him down. The man in the cavern found not only honey but also a large amount of gold. After sending up three basketloads of gold, the man called out that there was no more so that he remained only for himself to be pulled back up, but at that moment a suspicion of treachery entered his mind so that instead of getting into the basket himself he put a stone in it, telling his companion to pull it up. The other man pulled the basket up nearly to the rim of the cavern and then suddenly let go of it in order to kill the man inside. Then he buried the gold and devised a plausible story for persons who inquired about the disappearance of the other shepherd. As for the man in the cavern, who despaired of surviving, Apollo appeared to him in a dream and instructed him to lacerate his body with a sharp rock and resin. The man did so, after which vultures, taking him for dead, flew down, pecked at his hair and clothing, carried him up, harnessed him out of the cavern, and deposited him in a hollow at the base of the mountain. The man went to the authorities and told what had happened, and the Ephesians exacted a confession from the treacherous companion, forced him to show where he had buried the gold, and punished him. They declared that half the gold should belong to the victim and half should be dedicated to Artemis and Apollo. The man who had been rescued, having become honored and very rich from the gold, set up an altar for Apollo of the Vultures on the top of the mountain in honor of his rescue.⁵

This Ephesian legend provides the action for a local altar that appeared to have been named for an unusual epiphany of Apollo one connected with vultures, just as the Samian legend about the merchant Dexikreon provides the action for a local cult and image with the odd name Aphrodite at Dexikreion (see "Fortune in Salt"). Notice these correspondences between the Greek legend and the modern folk tale texts summarized above: (1) Seeking something new, princesses in a deep hole; (2) the hero is lowered down by means of a rope while his companion's remains above; (3) The hero finds something valuable (gold, princesses); (4) which he sends back up to his companion(s) via the rope, but; (5) when it is his turn to come up, his companion(s), treacherous, deserts him (or, keeping the valuables for himself (themselves),

"The deserted hero induces a fire-breathing dragon to burn up the bones of his mother on earth, feeding it them as his own flesh and bone. The dragon takes pleasure in what is known to the proper authorities, or will reward the hero and expiate the malfassants."

In addition to this sequence of actions, there are a number of other interesting correspondences. First, the hero's supernatural adviser. In the ancient story the god Apollo advises the shepherd how to escape, and the same god, as in the modern Tz'ucan tale the older princess whose knowledge and words direct subjects are preternatural, advises the hero or other how to escape from the well. The corresponding figure in the German text is the gnomes, who advises the younger brother earlier in the tale, though neither can he help while he is down in the well. Then there is the basket of treasures which in the ancient Greek and modern German tales, the hero is awarded and the stone test, in which the suspect is here substitutes a stone for himself when it is his turn to be drawn up, following which some variations attempt to draw up, drawing the basket part way up and suddenly releasing it. Notice also in the Ephesian shepherd, though seeking lost sheep, he finally finds a treasure in gold, just as in many folktale texts, though not in those summarized here, the hero, whether seeking princesses or not, incidentally comes upon a treasure in the hole. Finally, each of the rescuers in the modern texts answer to generic more features of the rescuer in the ancient text. The hero is aided by many birds in the ancient text, as, as he is aided by many gnomes in the German text, and in both cases the creatures take hold of his hair. And, as both of the Greek texts the hero's saviors are birds, whom he must share a portion of his own flesh, either lacerating it or cutting a piece off. The ancient text, as far as it goes, shows remarkable parallels to the modern oral tale.

Certain characters that are central to the modern folktales, the princesses and the ogres, are entirely absent from the ancient text. Therefore, remarks van Kanon's story must be connected to the more recent *Die Bears Son*, containing as it does the central and final episodes of the tale, though it lacks the fight with the ogre and the freeing of the maidens. Panzer adds that it also lacks the first part of the tale, though this is only a different way of making the same observation, for it is in the initial episodes that the princesses disappear and it is the ogres who steal them. Panzer views the Ephesian legend as a text of the *Bear's Son*, but an incomplete one because of what he views as a garbling of the story. But who is to say that this is a garbled text? While he should be aware in the text that the narratives are somehow historical, related to folktales, it is common sense makes the exact nature of the relationship problematic. Is the ancient text a developmental earlier form of the folktale? Does it represent a minor tradition that has branched off from the main stock? Or is it an incompetent variation, as Panzer believes, a garbled telling of the familiar tale?

Recently Tang has brought new evidence to the question, showing at least that Kanon's story is not an incomplete version of the *Bear's Son*, but more precisely of *Quest for a Vanished Princess*, but is a reflex of a stable international tradition in its own right.¹⁶ Thus, in a Chinese text there was a fisher thousand feet high facing the Yangtze River, no, no, he was a fisher, there were no large beetles. Though many passersby had desired the honey, none was able to find a way of reaching the hive until two woodcutters, by setting up an "one of

came as a castly snake, crept into a long snake and, reaching the honey pot, it snaked up but the man lay sleeping, wishing to monopolize the food, cut the rope and the serpent, his companion on the side of the cave. The man below collected the snake, consumed the rest of the honey and finally crawled into a dark cave with it there. The snake, a flying python-like creature. One day the python flew onto the cave and the man, deciding that the creature offered him a safe place, climbed upon it. The python flew away and eventually deposited him on the earth, later when the man made an appeal to the local magistrate, who executed the faithless companion.¹⁰

In a Chinese text, such a story is paralleled to the Ephesian legend, even down to the details of the nature of the food sought (honey) and of the number of questions (more than three) asked the tick-snoring flying serpent in the cave's remoteness of the cave, dragons and the snoring ticks that often play the role of the ogre in *Quest for a Vanished Princess*.

A somewhat earlier narrative appears in medieval Scandinavian literature. In these episodes, the hero and a strong hero and his companions decide to seek into the secret of grave mound of a dead man. They dig a hole in the roof and the hero is lowered by means of a rope into the barrow, where it is dark and hard working. The hero gathers together the treasure he finds there and in a terrible battle overcomes the horrible revenant who dwells in the mound. In the meantime his companions, thinking he is dead, depart so that he must escape up the rope and remove the treasure on his own.

Eng believes that the tradition represented by Konon's legend and the Chinese legend which makes Type 301F, the progenitor of *Quest for a Vanished Princess*, is that the latter tradition is a developmentally earlier story.¹¹ Stitt holds rather that legendary narratives such as the Chinese texts are probably remnants of the main stock of the folk tale rather than precursors.¹² It is hard to see how such historical questions can be answered.

There is no other substantial evidence for *Quest for a Vanished Princess* in classical antiquity. Carpenter argues charmingly for Odysseus as a representative of the Bear's Son tradition, but other than the fact that Odysseus has an ancestor named Arkesios, or 'Bearman,' Odysseus's story has little in common with those of the Bear's Son tradition.¹³ Actual bear's sons are found in the myth of Polyphonte, who scorned Apollo and her works and so became a companion of Artemis. As a result the goddess caused her to conceive a passion for a bear. After Polyphonte mated with a bear, she was rejected by Artemis and led to the house of her father, where she bore two sons, Agrios and Oreios, who were very large and possessed immense strength. They also proved to be cannibals, which drew the disapproval of the gods, and in the end, after divine negotiations, most of the principal characters were transformed into different kinds of birds. This myth, which appears among the stories of metamorphoses compiled by Apollonius of Rhodes, is sometimes cited in connection with the Bear's Son tradition, and the myth of Polyphonte does show a strong resemblance in the beginning of some texts of the Bear's Son, but the resemblance fades quickly thereafter.¹⁴

¹⁰ Cf. CAT 301A, *Quest for a Vanished Princess* (Parzer 1941, BP 2792-318; Liungman 1961a: 66). Eng 1973: 63; Scherf 1983: 55; J. Ashman, type 301A, Stitt 1992.

himself with the mob by making due to his swiftness and his cleverness. In some tellings the thief is already a recognized master of the trade at the onset of the tale, but in most texts he simply follows his mother or uncle, the professor and nappy chancer to be. In most pretentiously vented anti-Spartan tales the king also changes to be clever and pious, leaving behind that foolish direct pitting trickster against trickster.

Like many other trickster narratives, *Rhapsunotos* is richly symbolic. The hero shows some qualities of conventional morality, such as not being so wasteful as his father, but beyond that he is fundamentally amoral. He enjoys the process for its own sake, caring little whether his actions are good or evil, or for an (at best) harmless or harmful being more engaged by the game than by the plot. He is a regular, charming sociopath, and we become caught up in his almost childish delight in playing games in our own way. We want him to win, not because he deserves to win, but because we like him.

The folk tale tradition is full of tales summarized as such different texts vary in how many episodes they include, in the point at which they begin, the tale type, case, and in the content of the episodes. Some do converge, not even in their regional ecotypes. One of the most interesting of these is the episode of the Weeping Girl. The European texts regularly present a king's insistence on men carrying the corpse of a slain woman through the town in the hope that someone will do so much to suppress his or her grief at the sight of her. When a father's daughter dies, the son must improvise an excuse on the spot, which he does by disfiguring himself, and falsely presenting it as the cause of the woman's weeping. In the Eastern and modern Greek texts, on the other hand, the woman generally does not burst out into grief but instead cries less opportunistically for a good griefe sake, since the woman wants to be a widow, and in the presence of the corpse, the hero devises and carries a ploy that will cause her to do so. For the French folklorist Gaston Paris the variation reflects the different ways that East and West envisage mourning for the bereaved. It is a matter of feeling, whereas for the Asiatic form is everything.²

The tale is found in many lands. In one of the early studies of the tale, Pires found nineteen texts in fourteen different languages. The earliest texts are found in fifth century Greece, where the Chinese historian Hsien Tsang, as the third century AD, in a Chinese text translated from the Sanskrit, summarizes a number of texts, giving more attention to features that appear in ancient authors and omitting a few episodes in the interest of economy.

In *Deupathos*, a work composed in Latvia at the end of the twelfth century, there was a king who possessed immense wealth. At first he enclosed his strong tower. The king's treasurer retired, having grown old, and when the extravagances of his elder son did but remind him, he decided to draw upon the royal treasury. One night, accompanied by his son, he arose through the vault with iron tools, took what he wanted, repaired the breach, and fled. And thereafter he and son often repeated this sort of game. One day the king visited his treasury and found it greatly diminished and with the secret entry. Now the king had in his palace a mad man, once a lunatic, who when the mad man was blinded but then taken care of. When the king posed his riddle to him, he had some fresh vegetables burnt in the treasury, asking the king to see them. The man escaped from the tower. The king found that it escaped through the thieves' en-

corpse in a public place, and when the father or widow of the dead thief comes to demand to recover him safely, the hero counsels her to pretend to drop her milk pail with the vicinity of the corpse and to explain her weeping as being for the loss of her milk (oil), and she does so.

Tracking now displays the heavily guarded body in the hopes of catching the thief, e.g. that of a dead or retrieving the dead man. The hero succeeds in stealing the corpse in one of several ways. He disguises himself, drives a donkey laden with a new oiler said to be drenched with a narcotic to the place, and devises to excuse the shirt the wine with the guards, who presently fall to a drunken or drugged sleep, whereupon he marks on them some sign of ridicule (cuts their hair, shaves off half their beard, changes their clothing, and mixes off with the pack). Or the corpse is guarded by two groups of men, one dressed in white and the other in black, and the hero, dressed half in white and half in black, slides between the two groups of guards and unnoticed by them, steals the body. Or when the king displays the body in a cemetery, the hero approaches the guards in the guise of a supernatural spirit, and when they flee in terror he takes the body. Or pretending to be a member of a religious sect, he makes a counterfeit of the cremated remains of his partner and disposes of them properly.

Various other episodes occur frequently in which the king attempts unsuccessfully to identify or capture the thief, such as one in which the king tries to force the thief into stealing a certain animal (e.g. a camel) in the hope of catching him. When the thief's scheme ends, the king dispatches persons to beg at every door for a certain kind of food (e.g. camel fat) in order to learn which house had possession of it. When the lady of the house unthinkingly gives the beggar some of the food, the beggar marks the house with it in order that it can be distinguished later, but the hero kills the beggar and/or places similar marks on all the houses of the neighborhood.

Eventually the king employs his daughter as a lure (as a prostitute, in the palace garden, etc.) and/or holds a ball or banquet at the palace. The thief is detected in one way or another, he alone is so bold as to sit with or dance with the princess, he is induced to tell his story, he becomes drunk and speaks unguardedly, he is found to have stolen goods, etc., that he escapes capture. Either he covertly brings along the arm of a cadaver, treating it as his own, and when the princess tries to grab him she gets the cadaver arm while he himself escapes, or she secretly marks him in some way (putting a black mark on his forehead, shaving his hair or beard as he sleeps), but he discovers the mark and similarly marks the other men as they sleep, so that he cannot be distinguished from the others. Finally, the king decides to give up trying to capture the thief and offers the man his daughter in marriage. The hero comes forward and identifies himself, or the king employs a child to identify the thief. The hero weds the princess.

This substantial tale of the master thief, *Al 490: Ruzayyathas*, consists of a series of episodes illustrating a contest of wits between a king and a thief, in which the king ever attempts to identify and capture the thief by various stratagems while the thief even more cleverly succeeds in his thievery at the expense of the king. In the end, the monarch usually gives up the game as hopeless and, concluding that his opponent is too clever for him, decides to allow

thief's stick had closed with a single, armored stone. On the advice of the old sage, the king placed before it a vat of hot tar and pitch. When the thief screamed, suspecting nothing, the other entered first a door into the vault, locking the door of his own and being unable to move. He told his son to cut off his head in order that he not be recognized, and thereby endanger and embarrass his father, and the son, doing so, came to free his father, decapitated him, and returned home with the head. The next morning the king was surprised to see the sage in his treasury, and a adviser told him to attach the corpse to a horse and drag it through the streets, so that soldiers should follow and arrest anyone who kept a thief's corpse. When they reached the thief's house, the thief, knowing that he would not be able to hold back his tears, decapitated himself. His cries brought his mother and his siblings, who wept and tore their hair. The youth was arrested and brought to the king, but he explained his cries and the weeping of his family by his mutilated hand. When the corpse was dragged past the thief's house a second day, the thief cast himself on his knees. Bringing before the king, once again, he explained the grieving of his family by the loss of his son. Now the old sage advised the king to suspend the corpse in public, guarded on one side by twenty knights dressed in white and on the other side by twenty knights dressed in black; the thief would surely try to take the corpse and would be captured. But the youth dressed one side of himself and his horse in white and the other side in black and approached the gallows in the morning. The white guards, seeing only his black side, took him for one of the black guards, and vice versa, so that they let him pass. In the morning the guards saw that the body had been removed. When the king was so informed, he gave up trying to catch the thief.

So far the *Aradue* text. But in a translation of the Latin composition into French, done not by Herbert at the beginning of the thirteenth century, the late consequences. The king, at the advice of his counselor, invited all the knights to his palace for a tournament, followed by a banquet in the palace that would include the king's beautiful daughter; the adviser did not doubt that the thief would make his way to enter; the gates were left open. And, indeed, the thief slipped into the palace and found his way to the princess's room. She did not resist, but, following her father's orders, placed a black mark on his forehead. When the young man later discovered the mark and found that he could not wash it off, he put a similar mark on the foreheads of all the knights sleeping in the palace as well as on the counselor and the king himself. The king's counselor had only one more plan. All the knights were assembled at the palace and the old counselor gave a knife to a young child, telling him to hand it to the man who rubbed the treasury; but the thief proposed to the child to exchange the knife for a coin, which the child did, enabling the thief to claim that the child's judgment was motivated and therefore invalid. The old thief told the king that the young man surely was the thief; he was always clever enough to do just what he wanted, whatever occurred, a confession. The king should grant the thief whatever he gave the man his daughter in marriage, since she would not find a better marriage. The king did so.⁶

This narrative contains, broadly speaking, the Theft, break in through the vault, the Sage Adviser and Snake Test, the Trap vat of pitch and Decapitation, the Weeping Test, and, employing improvised injury, the Theft of the

Corpses in the form of the black and white gasses, the Princesses, the marking of the hero's feet, the final Detention, the final Marriage of the Hero and the Princess.

According to the *Prólogo* of the *Libro de la herida*, our story is set in a certain Bado of Florence constructed for the duke of Austria a chamber in which the treasure of the house was stored. The architect, however, deliberately left one stone loose. Subsequently he entered it with his son Ricardo and stole much gold. Upon the advice of one of his sons the duke had a cat set in the room and saw that the smoke escaped round the loose stone. He placed a container of burning pitch beneath the stone, the wife Berdo felt that the father ordered his son to cut off his head. Another son, however, said that he was to drag the corpse through the city and arrest one, which, except for the gas. When Bado's widow, who was watching from a window, could not see her son, her son would have been arrested, had he not taken his knife and cut a scratch in his hand. The duke then had the corpse hanging by its feet in the square, which caused the mother to reproach her son. So he returned back out his masks and benches for twelve of his companions and dressed himself as a devil. At the sight of this infernal procession, the gasses flew, in the youth recovered the corpse and gave it burial. Next the duke made the sale of fresh meat in Venice for twenty days, while he offered a cult of his son at a extravagant price, expecting that only the true son would do it, but Ricardo found a pretext for giving the guards some wine with which he had mixed a soporific and carried away the cult as they slept. The duke dispatched a hundred beggars to find a house at which they would be given fresh venison to mark the feast. Ricardo's mother gave venison to some of the beggars, but Ricardo invited them in for more meat and then killed them. On the advice of another companion, the duke invited twenty-five clever youths to the grand hall of the palace, but the room of the duke's daughter, who was instructed to mark by tapping her finger in a clock, anyone who should approach her. She warned Ricardo, but when he perceived this he placed the same sign on the other sleepers. The next day the duke, admiring the unknown thief, promised him a son-in-law and a large dowry, whereupon Ricardo made his escape, leaving his daughter and dowry.²

Here we have the Theft (entry by way of a stone), the Sage Advice, and Smoke Test, the Trap (cat on pitch) and Decapitation, the Weeping Test, improvised injury, the Theft of the Corpse, infernal procession, the Victim as a Beggar, the Betrayal and the Beggar Killed. Prologue is here marking of the hero foiled), and the Marriage.

In a Cypriot text published in 1868 an ancient tale is repeated, namely the king's treasury by picking a note in the night. To discover how the hero entered the king turned to an old imprisoned thief, who released him to close the windows and doors and see if anything entered the room, and, finding the opening in the roof, the king placed a jar of burning pitch beneath the place. The uncle felt an, and the nephew cut off his head. Then did they hold a market to hang the corpse in the bazaar and arrest anyone who came there to mourn. The nephew advised the widow to fill a jar with milk, placed it below and let the jar drop, and pretend that she was weeping for her spilled milk. Spied this by another accuser on the king, added a camel with precious goods in the hope that

the thief could not refuse to resist wearing it. The youth, disguising himself as a poor merchant, offered his wares to the men escorting the camel. Won over by the excellent bargain, they drank liberally, became drunk, and fell asleep. When the men slaved their boards and half of their hair and then took the camel to his aunt's house where his daughter lived. The king dispatched an adviser to bring the thief to him, and when the thief's aunt gave her two pots of the beggar's mark, the thief marked the door with the grease. But upon his return the young man understood what had happened and marked every house in town. At this point the king's adviser informed the king he could not compete with the unknown thief. So the king collected his soldiers and offered rich presents to the thief if he would introduce himself. When the thief, who was disguised as a soldier, said, "It is me," the king cried out, "Arrest him!" so the thief cried out just as the soldiers did and mixed with the soldiers so that he was not recognized. Then the king let it be known that the man who should reveal to the princess the villain he had come would become the king's son-in-law and heir. So the thief went to the cemetery, cut off the arm of a cadaver, and went to the princess during the night, tearing out all the tracks he had played on her father. She grabbed him and called out for people to come, saying she had the thief by the arm. But when persons came with torches, they found that she had only the arm of a cadaver. Finally, the king really decided to give up his throne to the man who had stolen his treasure, and when the youth introduced himself, the king gave him his daughter and throne.⁴

This text shows the Thief's entry through roof, the Sage Adviser and the Smoke Test, in the form of a light test, the Trap, Vase, Pitch, and Decapitation, the Weeping Test (isolation, the dropped arm, the Anima, as Lark guards liberated), and the Beggar, all houses marked, False Offer of Clemency, the Princess as Lure (the cadaver arm), and the Marriage.

In a Lark's text, two brothers broke into a king's treasury through the roof. The king consulted an old fortune teller, who discovered the hole and placed a container of pitch beneath it. The elder brother was caught and decapitated by the younger brother. Then comes the Weeping Test, in the form in which the widow deliberately drops a jug of milk. Then the thief himself went with a wagon loaded with a coffin to the galleys where the corpse of his brother was displayed. After making the guards drunk, he stole the body and buried it. After a couple more unsuccessful attempts to ensnare the thief, the king placed his daughter in the roadway at night with a prohibition against anyone's approaching her, not doubting that the thief would attempt it. If so happened, and she cut off his mustache on the right side, in order that he might be recognized the next day, but in the meantime he had cut off half the mustache of a hundred other men, and the next morning the king was astounded to find that a hundred men had passed the night with his daughter. The king determined to try one more trick once more, but this time the girl was to seize the thief by the arm. But the thief cut off the arm of his dead brother and let the princess seize it. The next day the princess was congratulated for holding on so tightly to the thief that she had torn off his arm when he fled, and the king's men searched a lake for a one-armed man, but in vain. The tale continues with several more adventures, and in the end the clever thief marries the king's daughter.

The tale contains the Theft (a fire-rat), the Sage Advice (the thief's pitch) and Deception (the Weeping Test (ingratiation) for Theft of the Corpse (guards misbrained the Princess as Love (the thief's work as successful with cadaver arm), and the Marriage.

Finally, a Buddhist tale from Tibet translated into Chinese Sanskrit origin: the nephew of a weaver earned the trust of thieves from his uncle and presently surpassed him in it. When the master made a hole into a house in order to gain entrance, the apprentice advised him to enter backward. The people in the house grabbed the uncle by his legs so that the nephew cut off his head and left with it. The king, wishing to learn who committed the crime, put the corpse displayed on a gallows and ordered his guards to come to anyone who wept or embraced the body. The nephew, pretending to be a lover, went to the place and embracing everyone he encountered, was able to embrace his uncle without exciting suspicion. Wanting now to cremate the corpse, the nephew dressed as a carter, tied his wagon with fire-wood and sawings, went to the gallows, pretended to drop his load by mistake, and after unhooking his hallock set fire to it and a fire thereby cremating the corpse. In order to cast his uncle's bones into one sacred river, the youth now disguised himself as a skull-carrying worshipper of Śiva, going to the temple of his uncle, he managed to fill the skull with the remains of his uncle and cast it into the Ganges. The king dispatched his daughter and her to a garden near the Ganges, not doubting that the thief would approach her. Śiva, as he cried anyone touched her, and soldiers were posted nearby. The thief managed to enter the garden, threatened to kill her if she made a sound, had sex with her and departed. She became pregnant and gave birth to a son. The king obliged a Brahmin to assemble at a certain place. The princess's son and a garland and the man to whom he offered it would be regarded as his father. The day named it to the thief, who thought himself lost, but the king admiring his talent pardoned him and gave him his daughter in marriage.¹⁴

In this narrative we find the Theft (broken window), the Deception, the Weeping Test (here as a boy), the cremation of the corpse, the Theft of the Corpse (ingratiation), the Princess as Love, the Chief as Detector (successful), and the Marriage.

Rhapsintotos

Herodotus devotes the second book of his *Histories* to an extended account of Egypt, in the course of which he relates the famous legend of the Treasury of Rhapsintotos, the earliest treatment in literature of this international motif. The historian represents Rhapsintotos as a monarch who ruled Egypt after Proteus and before Kneops, and he was three things: first of all a minimalist contribution to what Herodotus calls the Temple of Hephaestus, second the robbery of his treasury, and third, his descent to and return from the dead realm. This figure, whose Greek name 'Rhapsintotos' is a rendering of the Egyptian royal name 'Rameses' plus the royal epithet *swt* 'living son of the god' (i.e. Neith), appears to reflect the single pharaoh of Egyptian history but rather to be a traditional composite inspired by the pharaohs of the Nineteenth and Twentieth Dynasties, a mestizo of whom bore the name Rameses.

The story itself Herodotus implies he heard from Egyptian priests at Memphis from whom he says he learned much other information about Egypt. Some scholars doubt the reality of his source, but in the case of the present story there is a reasonable chance of internal evidence to declare that the historian cannot have gotten the narrative from them, and if he did not learn it spiritually at Memphis from the priests of Memphis he surely learnt it from other host cities of Egypt, either not-never-Greeks. The issue was occasioned much discussion among scholars who wish to credit Herodotus's excellent story as either the genuine use of the carcass or to that of the Egyptians. Often it is unclear whether the scholars' imagination or egos have in mind the actual *ara* text upon which Herodotus drew, was it Greek? Egyptian? both?, or the artifice of the entire tradition (and the tale of the two brothers arise in Greece? Egypt? elsewhere?) since many scholars fail to distinguish clearly between these two kinds of texts simply identifying without further argument the earliest published text with the roots of the oral story. But I leave aside the quest for origins, which has added little to our understanding. In fact no one knows where or when the oral story about *ara* had, it could have already been ancient in Herodotus's day.

Its success as a folk narrative improved by its international circulation and demonstrated longevity. The particular version that Herodotus heard in Egypt is a large part of the content and organization of Herodotus's narrative—a very competent instance of the type, but the fame of the story of Rhampsites among educated persons is clearly due in no small part to the charm with which Herodotus, a master raconteur, relates it. We do not have a text of the material that was told in ancient Egypt, only a Greek literary retelling that was inspired by it. If the text we possess needs an ethnic label, we can call it Greco-Egyptian. Herodotus's story goes as follows:

King Rhampsinites of Egypt had so much silver that he had a stone treasury constructed in order to house it. But the man who built the treasury had designs on this silver so that he made one of the stones of the outside wall such that it could easily be removed by one or two men. When the builder was on his deathbed he summoned his two sons to him and revealed to them the secret of the king's treasury, saying that he had constructed it in this way with them in mind in order that, if they kept the secret, they might have a life of abundance. The man died, and the sons went at night to the treasury, found the removable stone, and took away a considerable amount of money. The next time the king went to his treasury, he was surprised to find some of his valuables gone. He did not know whom to accuse since the sons and locks were intact. When this happened a second and a third time, the king had traps placed around the treasury in which he stored his money. The thieves came again, and the first man to enter was caught in one of the traps. His brother, mistaking his brother, explained what had happened, and told him to enter and catch his second, in order that the one not be recognized and thereby cause the downfall of the other as well. The second brother did so and after replacing the stone went home with his brother's aid. The next day the king was surprised to see the headless body of the thief in the trap and the room itself undamaged.

Not knowing what to do next, the king had the thief's body hung from a wall where he stationed guards with orders to arrest anyone who should weep or grieve. The king's mother was very upset by the display of the corpse and told

her remaining son that if he did not devise a way of obtaining his mother's body, she would turn him into as the thief. Taking some skins with wine and leading them on some donkey, he drove the animals to the place where the guards were. There he secretly loosened the openings of some of the skins and as the wine flowed onto the ground, he cried aloud and beat his head, pretending to be in despair. The guards ran out at once, the flowing wine with their pots, shouting it a piece of luck. The thief pretended at first to be angry and then to have calmed down and presently, he called and begged the king to go together with wine prevailed by the thief. After this, the guards let him go and when it was dark the thief took down his brother's body, put it on the donkeys and went home, after shaving the right cheek of each of the guards. The angry king, craving to learn what had devised these capers, sent his daughter to a prostitute. Herodotos remarks that he himself finds this incredible, with instructions to receive any man who came to her and before they had sexual intercourse, to compel him to tell her what was the most clever and interesting thing he had done in his life and if any man said otherwise, she was to grab him and not let him go. The thief learned of her mission and came to talk to the king. Concealing the aim of his purpose, he asked permission to talk to the king's daughter and when he was asked the questions, replied that his greatest wish was to cut off his brother's head in the king's treasury and his latest act was to make the guards drunk and steal his brother's body. When she heard this and started to grab him in the dark, he let out the aim of the endeavor and while she held it he fled out the door. When this was reported to the king, he marveled at the man's cleverness and daring and procured him throughout Egypt that the thief would be both pardoned and rewarded. The thief came before the king. When the thief came, Rhapsomitos gave him his daughter in marriage, saying that the Egyptians were the most intelligent of men but this man was the most intelligent of the Egyptians.¹⁷

The Cretan Egyptian text includes the Theft of movable same (the Trap and gently a kind of animal trap) and the Decapitation (a trace of the Weeping Test, the Theft of the Corpse (guards' beheading), the Dressing (same as above) and the Marriage. Obviously, we have a narrative belonging to the same tradition as that to which the texts summarized above belong, while at the same time the ancient narrative shows some interesting differences from them. There is no Sage Adviser to whom the prince resorts for help and no Snake Test or vat of pitch (instead, as above, as happens in modern texts, a kind of snare is placed in the vicinity of the couples themselves). The Snake Test and the vat of pitch are linked features, since the Snake Test enables the king or his adviser to pinpoint the exact spot at which the thieves enter and thereby indicates precisely where the vat must be placed. A king who places a snare near his treasures does not need to know how the thief enters, only what he is after.

The Weeping Test appears only vestigially as several investigators have noticed. Herodotos sets the episode up, saying that the king ordered the body displayed in a public place while instructing his guards to 'mourn' (we should weep or mourn but the narrator does not know, though explaining how the thief solved this problem and consequently, no one is mentioned as weeping for the dead youth). Since this preparation for the episode shows that it figured as part of the main story of that time, it follows that

The *biographia* in CXXIX, Pergamon, as reported by a scholast on Aristophanes, says that Agamenes (son of Symphalos in Arkadia) was married to Epikaste, but that Trophonios is out of wedlock. Agamenes and Trophonios are said to have lived out their day in the fruits of their marriage, executing for example the homicide Apollon of Delphi. They also made a golden treasury for King Augeas of Elis, covering in it stone and silver, means of which they—together with Kerkiras, the illegitimate son of Agamenes and Epikaste—could enter the city and go thinking of its riches. Augeas did not know what to make of his riches, so he asked Daidalos, who was staying with him at the time, to track down the thief. Daidalos placed a trap in the treasury, and Agamenes was caught and perished. Trophonios felt his lead in error that he not be recognized, and fled together with Kerkiras to Orchomenos, but because of the requests of Augeas, on the advice of Daidalos, pursued them, so that Kerkiras fled to Athens, where Trophonios, too, to let escape to Basila. There he constructed a underground dwelling for himself and lived in it. When he died, the people made his tomb, the people is in error, and they sacrifice to him as a god.²¹

The story was perhaps in circulation as early as the sixth century B.C., as it was said to be recounted by Egeumnon of Kerone in his epic, *Idgeion*. The poem is lost, but according to a summary of its contents by Proklos, Chiosseus, after the slaughter of the suitors sailed to Elis where he visited Phokionos. His host gave him as a gift a mixing bowl on which there was pictured the story of Trophonios, Agamenes, and Augeas.²²

In Chios's narrative we have the theft of movable stone—the Sage Adviser the Trophonios—saying in the decapitation followed by the king's continued but unsuccessful pursuit of the thieves. The explicit motive for the decapitation is the identification of the trapped thief, seems inexplicably not to work, since we need to know why a king sets out to pursue the thieves, whose identity he must then know before he can set out to subvert it, and we cannot say what is missing in it. It is uncertain, for example, whether Trophonios reluctantly decapitates Agamenes upon the latter's instruction or does so entirely upon his own initiative in order to protect himself against minimization. Chios's narrative agrees with that of Herodotus in saying the motif of the movable stone seen in the city by the builder of the treasury and the trap that takes the form of a snare set around the goods rather than a pit of pitch placed at the thieves' entrance. These shared features, evidently reflect the way the story was told in antiquity at least in Mediterranean lands, as opposed to the Smoke Test and its associated *Idgeion* being more atypical than Chios characterizes many later texts.

Concerning its composition, respects Chios's narrative differs from Herodotus's text and those of some other common ones. First, the king resorts to a clever adviser—upon an early but true—in this case, Daidalos, who has evidently made his way out of his prison escape from his imprisonment in the Labyrinth of Minos, or at least, as the Augeas, begged Daidalos, who was staying with him, to make Minos to track down the thief. The phrase "through Minos" in this passage is interpreted as "through" represents a phrase such as "in his flight from Minos" or "according to tradition Daidalos, after his winged escape from the Labyrinth of Minos, and was passing through many lands by Minos. Probably the thief was to be seen where Minos found him, but he was murdered before the Cretan king could retrieve him." As a tracker, convicted

murderer and recent escapee from imprisonment. But, if it is a *trypnion*, a variety of imprisonment, frequently involving kidnapping, and not a modern text. A second point of agreement between Greek and Latin traditions is that it is the elder that was punished in a tripnion, not the younger, while what is caught just is in the tradition of a single fishhook, then, not a younger or rather than the son or nephew or apprentice who was with the trap. These features support the assumption, which we could justify by imagining even in their absence, that the legend of Trophonios and Agamedes has developed from the legend of Rhapsuntos, as many scholars have held, not vice versa, the reverse be assumed.²⁹

A slightly different version of the legend is given by Pausanias in his book on Boiotia, according to which Agamedes and Trophonios are not father and son but rather a stepfather and stepson, respectively, although it is as Trophonios and Agamedes, though that was a son and that Pausanias agrees that Trophonios was really a son of Apollo. The feast became so famous for constructing such temples and palaces, building the temple of Apollo at Delphi and the treasure of riches. They made one stone in the altar bearing, only one from the house and regularly helped the himself, as he varies and, but for a part, Pausanias is speechless, seeing that the keys and seals were unfettered with the possessions were disappearing. So replaced a sure or some other cent, yet, how the vessels, containing no good and silver in order to enter the many vessels entering and taking them. When Agamedes entered he was caught by the trap, but Trophonios out of his head in order to cut on the, having done Agamedes not but not and he himself revealed as a partner in the crime. They caught the spirit up and received Trophonios at the place in the *phrynia* (Chorax) and then, on how to find the so-called Pit of Agamedes and the nearby stele.³⁰

Pausanias's account agrees with that of Charax in representing Trophonios and Agamedes as great builders and thieves. They are not any sort of assassin, father and son, so Charax, or, more strictly, half brothers, a stepfather and stepson. They build the temple of Apollo at Delphi, the treasure of riches, Trophonios or of Aegeas (Charax), and they steal from the treasure by means of a stone that takes it away at a given time, a construct of the chamber. Taking traps Agamedes with a snare. Trophonios, used his partner's treasure, departs, and sometime later, in Lebadeia in Boiotia, the earth swallows Trophonios (Pausanias) or he buries for himself a subterranean home where he dwells, and he dies (Charax). In both accounts the final reference is to the money, gold, and oracle of Trophonios in Lebadeia, for which the legend provides a fiction.

The scholarship on the ancient and modern text of Rhapsuntos has been dominated by the nineteenth century passion for origins, the archaeologists working with the worldwide tradition, and the classical scholars dealing with the ancient Mediterranean tradition. For the latter the burning question has been: Greece or Egypt? But the question has been so naively posed. Trying to create a stemma for the ancient story, for which we possess only traces in ancient literature—mere hints of the oral and literary—is as doomed to uncertainty as trying to reconstruct a three thousand-piece jigsaw puzzle from three pieces. It is even more naive to believe that these three pieces were all there were. Few scholars have adapted so reasonable a view as that of J. V. K. Thompson, who

always the Greek and Egyptian traditions simply as different variants of the same story, rather than forcing them into a relationship of model and copy.¹

The story is very similar to the fictional story's unknown and presumably unknown. At this time in the past, Greeks in Ius or Beroia attached the initial episode of the story of the two thieves to the masterbuilders Trophonios and Agamedes, creating an etiological legend for the strange subterranean oracle of the underworld, known as Trophonos. The brief narrative figured in no great poet or prose work, at least none that has survived, and we know it only from a couple of late literary sources. At another unknown time, Egyptians adapted the same migratory story to their own purposes, retaining more of its fullness and humor and attaching it to one of their legendary kings. It came to the ears of the Greek traveler and writer Herodotos when he was in Egypt, and he retold it, preserving and with charm making it famous. If any Egyptian ever gave it literary treatment, we know nothing of it. We know of the Greek and the Egyptian stories because they were told of allegedly historical characters of some importance. The story of the two thieves may also have circulated in Greece and Egypt as a simple tale of entertainment that attached to no curious monument or prominent historical figure, interested no historian.

1. At the same time, the episode *about the two thieves* (Frazer 1898b: 1617; Martin 1917: 65–70; Krappé 1933b: EM 1 1014–1015).

1. Paris 1907 276–277, Huet (188b) 287.

2. Paris 1907 277.

3. Paris 1907.

4. BP 3 403–404, Matsubara 1978.

5. The narrator does not explain how the child would know the thief.

6. K. Burt (1898: 33) has years ago been amplified (1907: xxvii–xxviii, BP 3 39–398).

7. Pp. 91.

8. Kohler (1898) 1 203–204, Paris 1907 171–172, BP 3 399.

9. Paris 1907 178–180.

10. Paris 1907 183–185.

11. Clouston (1887) 2 145–148, Paris 1907 180–182.

12. How and Wells (1928) 1 224, Lloyd (1988) 352.

13. Fehling (1969 71–77), for example, is skeptical.

14. See Herodotos 1907: 67–68, BP 3 399. At (1898b) Krappé 933b 238–241, Frazer 1898b: 160–161 and Wells (1928: 205, 1928a: 33–48), and Ungman (1961: 245, 1962a: 1–3, 34–35) and Lloyd (1988: 353–354) claim Paris 1907 290–311 rejects in favor of Greece and Egypt in favor of Babylonia.

15. Herodotos 2 123.

16. As usual, Fehling (1989 210–211) is skeptical.

17. For example, Frazer (1898) 5 179.

18. See Campbell (1877: xxxv) for one simply assumes that the mediaeval texts demonstrate a continuity from classical times. But Kohler (1898) 203–204 secondarily reverts to a more recent, expanded Lucian's *Indagatio*, a work where the Sicilian scholar Antiphanes West Egyptian tale from Herodotos. As Kohler points out, the Sicilian tale has much more in common with other oral tales of the type than it does with the text of Herodotos.

19. Paris 1907 276–279.

20. For example, How and Wells (1928: 1 225, Lloyd (1988) 355). Cf. Mayor 1893.

21. Paris 1907 284–285.

22. Munson 1993: 40–41.

23. M. H. Wright (1955: 1–28) has argued that the *Indagatio* is a Greek story. Neither also H15211, *Avonian entertainers every traveler at hope of finding her husband*.

reported as a sailor on his own ship with a Greek skipper. Kapetan Georgis remarked that someone was a poor trader if St. Elias had a sea-townd. Promptly, the Russian "beg" explained that the prophet Elias was a fisherman, who experienced many storms that became fearful to the sea, leaving his nets and oar to pass to others on his shoulder and walked toward the fish. On the way he saw a man and asked, "What is this carrying on his back?" That," says the man,

"Was the sea-ear. Elias went on, met another man, and got the same response. Then he came to the top of a mountain and asked a man, who replied,

"What is this carrying on his back, but this was the place for him. It has passed us ever since the land. That is why the churches of St. Elias are all built on hills tops."

Indeed, churches to the master es fed to the St. Elias are found on the tops and sides of mountains and houses over Greece, a phenomenon for which this legend as well as others provide explanation. Elias therefore always finds his ignorant lands, not ever changing a continent, and he always alludes to a reference to the location of his churches. According to a story collected in the nineteenth century, St. Elias was a sailor who had lived a dissolute life but came to repent what he had done. He suffered much a sea, nearly drowning several times. So he became disgusted with voyaging and resolved to go to a place where they did not know of the sea waves and wind ships were. He put an oar on his shoulder, stepped ashore, and whomever he met he asked what it was he was carrying. So long as the response was "An oar," he kept moving higher and higher, and finally he asked the people of the "prophetic mountain" and they answered, "A stick." Fearing that they had been betrayed to an ear, he remained there with them.

Indeed, the sailor motif is also tied as a legend about St. Elias (that is, the prophet Elijah), who otherwise is associated with the sea, and also about St. Nikitos, patron of sailors, where outside Greece the story is found as a novel, or realistic tale.

Although it is not necessary in the manner's final encounter that the landsman mistake the oar for any particular thing, only that he not recognize it for what it is, some versions play elegantly or amusingly with the man's error. So in another Greek version the sailor's oar is mistaken for a baker's peel, a landsman's said that is, somewhat with the manner's too, both being wooden implements consisting of a long handle and a flat blade.⁴ The idea is exploited in a new version recounted by an American narrator according to whom, in old sailor put to his last breath, "He took his repentment upon him, and walked down the gangway with his genny-sack over one shoulder and an oar over the other. Preceding from the shore coast, he headed due westward. On a mad somewhere in New Jersey, someone waved to him and asked him where he was going with that oar over his shoulder. The old sailor merely nodded and marched on westward. In the middle of Ohio or Indiana, another person greeted him and asked what he was doing with that tower over his shoulder. The sailor kept on walking. Somewhere further along, perhaps in Nebraska, a person along the side of the road asked, 'Hey mister, what an earth are you carrying that pile o' lumber over your shoulder for?' A grin broke across his face, he stamped his foot on the ground, and said, 'This is where I'm setting down.' In context, the familiarity with sailing is displayed by the successive landman's queries as the sailor proceeds in and. The first man calls the oar an oar.

the second man calls it a tower which is not quite right and the third sailing and the third man takes it for an ordinary piece of wood.

In all three texts the narrator becomes acquainted with the son of one person or mother usually because of the dangerous storms or his experience of putting to sea on his own or one day he works blind, asking each person he meets what it is he is carrying, or the persons he meets comment upon what he is carrying. Narrators may make the main character's intent on explicit, revealing it from the outset, so the second text, in which the disgraced seaman resolves to go somewhere where people have never heard of the sea, or the third text, in which the man's actions more or less speak for themselves, as the first and third texts).

Not surprisingly, persons who work a sea sailor's (shorter) sea options are the primary candidates for the story. In this sense it is a genuine sea story, a narrative about a seaman that circulates among sailors. The warrior piece story acts out the fantasy that every seaman must sometimes have: the desire simply to walk away from the sea. A typical context for the telling of the story is a conversation in which that topic of seafaring is a desirable or undesirable way of life arises. By recounting the story, a disaffected sailor expresses his negative feelings about seafaring, but symbolically establishes an interesting way. When Kapetan Georgis remarks, "An' you see a poor trade this as our way of life is, and this raising of seafaring is a miserable profession, as I am immediately to think of the fisherman said who quit the sea," Narrators of the Eias legend may also recount the story to give advice or warning to the creation of the capes and masterpieces of the sea, or to discuss seafaring topics, although this intellectual use of the story appears to be a less important than a subtextive one.¹²

In modern British and American tradition the story is a generalized human story. Most frequently it takes the form of a simple, unvarnished remark, and the narrator declares that oneday he himself will take a certain course (to the right, left, etc.) and walk blind until he knows where he is, does not know what it is, and then he will settle down. For example, a seaman in the nineteenth century remarked on one occasion: "One of these days I'm gonna take to sea for one of those alleaats, and I'm gonna sail walking blind, and I'm gonna go until somebody says, 'What's that? You're looking thing you've got over your shoulder?' and then I'm gonna settle down and build a house there." Wats have reworked the idea for other conditions, as a penniless miser, miserably winter in which case the narrator weary of now declares that he will travel with a snow shovel until he meets someone who does not recognize it. I have even encountered a version in which a man said he was going to put a tertila on the aerial of his pickup truck and drive north until he met a girl where someone asked him what it was, and then he would stay. This narrative circulated among Anglos in a Texan town during a time of cultural tension between Anglos and Chicanos.¹³

More rarely, the tale is heard as a ritual, like a woman, a marriage-minded man undertakes a quest for a girl who knows nothing of the sea, from a nineteenth-century Spanish text a sailor who was tired of the sea wanted to find a girl who knew nothing about the sea or sailors. So he set out with a sailor's

Odysseus did not and showed it to a girl in a village, asking her what it was. She replied that it was an oar. He asked the same question to the village after another and got the same answer. When finally he came upon a girl who said it was an oar or beam, he was pleased to have found a girl who knew nothing at all about oars and oar-boards. But on their wedding night she asked whether to get into bed on the port or starboard side.¹⁴

Odysseus and the Oar

The story of the man who walks inland with an oar on his shoulder is first attested in a passage in Homer's *Odyssey*.¹⁵ In the course of his return from Ithaca to his home, Odysseus visits the realm of the dead, where he consults the soul of the seer Teiresias. Explaining that the god Poseidon is angry with Odysseus, the seer advises Odysseus how to reach home safely, and what to do afterward in order to reconcile himself with Poseidon.¹⁶

Take a well-shaped oar and go
until you reach men who do not know of the sea
and who eat food unmixed with salt:
they know neither of red-cheeked ships
nor of well-shaped oars, which are the wings of ships.
I'll tell you a very clear sign, and you won't miss it
when you come across another man on the road
who says that you have a chaff-wrecker on your shining shoulder;
then plant the well-shaped oar in the earth
and perform a fine sacrifice to lord Poseidon—
a ram, a bull, and a goat, mountain of sows.
Then return home and sacrifice holy hecatombs
to the immortal gods, who dwell in the broad sky,
to all of them in order.

The connection of this little adventure with Teiresias is, as it happens, accidental. From the viewpoint of the poet of the *Odyssey*, the episode is set in the future and a Greek oral poet who narrates a future event must put it into the mouth of a deity or seer, the only characters who are privy to what lies ahead. Here it is Teiresias who, in the form of instructions to Odysseus, foretells the action. Since Odysseus's quest takes place after the last events described in the epic, all mention of it should have been omitted from the poem entirely except for the fact that its absence would have left unresolved the tension between Odysseus and Poseidon. Instead, Homer refers to the reconciliation as imminent.

If Homer had an opportunity to recount it in its proper place in the sequence of events, he would naturally have told it as something that took place in the past, as in the case of the other adventures of Odysseus, rather than placing it into the mouth of a seer. So let us convert the passage into the usual narrative past:

Odysseus took a well-shaped oar and went
until he reached men who did not know of the sea

and who ate food unmixed with salt
 they knew neither of red-cheeked ships
 nor of well-shaped oars, which are the wings of ships.
 There was a very clear sign, and he did not miss it
 when he came across another man on the road
 who said that he had a shaft-wrecker on his shining shoulder,
 then he planted the well-shaped oar in the earth
 and performed a fine sacrifice to lord Poseidon
 a ram, a bull, and a boar, murther of sows.
 Then he returned home and sacrificed holy hekatombs
 to the immortal gods, who dwell in the broad sky
 to all of them in order.

If we now put this into a formal prose, we get more or less the following story: Odysseus put an oar on his shoulder and walked inland in search of a community that knew nothing of the sea, did not use salt in their food, or know what ships or oars were. He asked each person he met what it was he was carrying. Finally he met a man who said he was carrying a shaft-wrecker on his shoulder. Then he planted his oar in the ground and performed a sacrifice to Poseidon, after which he returned to Ithaca and performed additional sacrifices.

Let me comment on these lines:

1. Odysseus put an oar on his shoulder and walked inland in search of a community that knew nothing of the sea, did not use salt in their food, or knew what ships or oars were. The mariner's purpose in arriving, the fact is to create a simple test for persons he may encounter: anyone that does not recognize an oar is a landman who knows nothing of seafaring or the sea.

Odysseus's goal, like that of the mariner in the modern texts, is simply to find any community that is ignorant of the sea, and the criterion is so low that doing so. Ignorance of salt and ships and oars did not distinguish one particular such community from a other such communities but is simply Homer's elaboration of the idea of ignorance of the sea. The sort of place that Odysseus seeks is so removed from the sea that its inhabitants are unfamiliar with all the things that Greeks commonly associated with the sea. The same kind of elaboration is found in some modern texts. It is true, as commentators point out, but entirely irrelevant that some communities get their salt from inland mines rather than from the sea.

In modern texts the mariner's motive is most often fear of, now, the dangers of the sea, as in the two Modern Greek texts summarized at the head of this article. This is also Odysseus's motive, in a slightly more complicated way. Though Odysseus's enemy is not the sea but the lord of the Sea, it amounts to the same thing because as a sea god Poseidon expresses his hostility in the form of storms at sea. Indeed the deity creates a terrible storm just for Odysseus, causing him to spend two days and nights clinging to wreckage before he washes up on the shores of Scheria.¹⁰ In the present epic passage fear of Poseidon forms Odysseus's of Poseidon's anger at him and instructs him to worship the hostile sea god.¹¹

2. "He asked each person he met what it was he was carrying." Homer does not explicitly say that Odysseus asks each person he meets, but the logic of the

still, on so close a track is (good) with the statement, if the landsman that follows – in two instances, of the kind found in modern texts – in which the man either understands or fails to recognize the oar before he throws his spear at it or who does not recognize it – are natural enough in a narrative set in the past that would be awkward in a narrative set in the future (and probably is why they are present). Terestias's instructions to Odysseus:

3. Then, when he encountered a man who said he was carrying a chaff-wrecker on his shoulder.²² Proceeding on on Odysseus finally meets someone who does not recognize the oar as an oar, admitting that the man and the oar exist, but without realizing they belong to a society unacquainted with sailing and the sea. The man says, presumably in response to Odysseus's asking what this thing is: "You have a chaff wrecker on your shoulder." A chaff wrecker, as the scholiasts explain is a winnowing shovel.²³ A winnowing shovel is a wooden implement with a long handle and a blade that is, it looks very much like an oar – so the landsman confuses a common marine tool for a common agricultural tool of similar appearance. Like the confusion of oar and baker's pee in a modern version of *The Sailor and the Oar*.

Some scholars deduce from Terestias's instructions that Odysseus is obliged to "wreck" and "break" the oar, a mysterious man who would call his oar a chaff wrecker, using precisely these words or making precisely this error and nothing else. This misunderstanding springs from taking Homer's adaptation of the legend of the confusion as putting it in the mouth of Terestias in the form of instructions as an intrinsic feature of the legend rather than an accidental one. If you transfer to the ordinary past statement "He went until he encountered a man who said he carried a chaff breaker" into the imperative, it becomes "Go until you encounter a man who says you carry a chaff-breaker" which misleadingly sounds as if there were only one acceptable solution to the oar test.

4. Then he planted his oar in the ground and performed a sacrifice to Poseidon, after which he returned to Ithaca and performed additional sacrifices.²⁴ Sometimes the manner in the modern texts also plants his oar in the ground in fearing that he has no further need for it: he has found the kind of place he was seeking. There is no reason to see any deeper significance (e.g., cultic) in the gesture.²⁵

As for the identity of the community unacquainted with the sea, ancient commentators mention different places in Epirus or in landlocked Arcadia or elsewhere (as was like Boeotia or Keos).²⁶ The traveler Pausanias visited the remains of a temple of Athena Navion and Poseidon that was believed to have been built by Odysseus after his return from Troy. It stood atop Mount Boreion in Arcadia, very much like the hippodamies dedicated to St. Elias that commemorate his quest in Greece today.²⁷

At the conclusion of the narrative the Homeric story and the modern story diverge formally though not functionally. The point of the mariner's quest in the modern story is to identify a place far removed from the sea where he might settle down, which he does. Unlike the lone mariner of modern story, however, the Greek hero Odysseus has a kingdom and a family, a whole network of ties that it would be too drastic to sever without a second thought. Narrators could alter the story of *The Sailor and the Oar* to Odysseus but as it appears, they had to allow him to return home in the end. Accordingly

Odysseus's enemies Okeanos (the "not a man" subset of the Sea) personified as Poseidon, Lord of the Sea, and his partner, Calypso, must be forgiven his peace with Poseidon. As a recent commentator explains, the deity who "honors a god who is abroad" honored "in his place, she brought about the honor of her own god here" accordingly, Odysseus brings knowledge of Poseidon that is of his cult in Ionia and that mortals were being unequal to him with the sea are also unacquainted with its ruler. The story of Odysseus's wanderings after a life of a laborer in legend for one or another sin in sanctuary to Poseidon, an aetiological narrative that purports to account for a phenomenon of Ionia, persons might find strange the presence of shrines of Poseidon in remote areas of the sea.¹⁰ Having made his peace with the sea-god, Odysseus himself is free to go, for he has no reason to fear the sea or its ruler menacing.

The principal difference between the modern and the Odyssean versions lies in whether the mariner seems to be free of the sea or to be ruled by the sea. A subtle shift of the mariner's identity from sea to sea god permitted this story to be integrated into the tradition of Odysseus' adventures as it fit with Poseidon as Odysseus's persecutor in Homer's *Odyssey* and permitting Odysseus as a hero in Greek legend with an established biography to have a satisfactory way to undertake a quest for a common treasure provided with the sea and then to return home again.

If any legend has been continuously carried from Greece from ancient to modern times, it is probably this old mariners' story. Seafaring was and is so dangerous and difficult, so that seafolk have as much reason to tell the story today as their forebears did centuries ago. Even the archaeological element may have a long history, for the temple for Athena and Poseidon founded on Odysseus on top of Mount Barten appears to be a predecessor of the chapel of St. Elias on the hillsides of present day Greece.

Let Hallday 1914, Hansen 1976, 1977b, 1990, 1997a, Moser 1974,

1. The principal survey of the tradition is Hansen 1990.

[illegible]

² Fleming (1961, p. 20) has also noted that the first two columns of the 2811-S12 are Hansen (1960, 243, no. 2).

4. Hansen 1990 253, no. 11

⁵ Recorded by the present author at Bostwick, Iowa, on 9/7/76. A time later, as it was heard the two while serving in the United States Navy. See, e.g., Olsen 1984: 244; no. 8. For the oldest version on record, see Hansen 1990: 243-244, no. 51.

b. Hargen 1990-2005

7 Hansen 1490-267

S. Hansen 1990: 263-267

9. Hansen 1990:286-287

10. Hanser 1940:267-268

1. Recorded as the present form in Bostrom and others, 1976, from Johannes Thap Appelman who had heard it in 1959 via a servant, the mother of the informant. Full text see Hansen 1976:226.

12. For example, Hansen 1998, 261, no. 13.

13. Written down by the present author in 1911, see *Ariz. Acad. Sci. Bull.* 1911, p. 100.

$$d_{\text{anneal}}(y^{\text{TS}}_t, y_t) = \frac{2}{3} (1 + \frac{1}{2})^2 \approx 399.07 \approx 3.99 \times 10^2 \approx \text{Majd}(\eta_k) \quad \text{with } A = 3.99 \times 10^2 \approx 3.99 \times 10^2$$

of the *Odyssey* in a printed manuscript 1906.27.54. See also Thacker (1964: 38–39) collected 1000 specimens of the bird, mostly from lobster fishermen in Maine; see further Hansen 1976, 1997a, and Moser 1979. Cf. also Randsome 1977: 132–133, 149.

26. Hansen 1998: 238–239, 239 n. 284. Hansen's account has plenty of weight because he was present at the time of preparation and in Europe in the latter with one of the eight members of the *Arcturion* expedition in 1906.27.54. Cf. also 1993: 483–485, 485 n. 223.

27. So, for example, Apollodoros *Ept.* 7.34, cf. Frazer (1971) 2.300–301.

28. Hansen 1998: 238–239.

29. Homer *Od.* 5.280–283.

30. Homer *Od.* 11.130–103, 121–134.

31. Schol. Q β IV on *Od.* 11.12b, Hansen 1990: 254–255.

32. In this way, the *Odyssey* must be distinguished from a weaving fan (*kyklos*) which is used for weaving baskets. Although these implements serve essentially the same purpose – to keep separate grain from chaff – they are quite different in form and in the materials from which they are made. No one would mistake an ear of a weaving fan for illustrations of these implements; see Harrison 1903–1904.

33. See Hansen 1998: 239.

34. Hansen 1977b: 38–41.

35. Boon ma Ke kea, schol. H Homer *Od.* 11.122. See further Hansen 1977b: 33.

36. Palsanius 8.44.4; cf. Frazer (1898) 4.418–419.

37. Schol. V Homer *Od.* 11.121, 130. Hansen 1977b: 32.

Schlaraffenland Glutton's Paradise

A certain kind (or, for a certain time) of caricatured by such features as an absurd abundance of food and drink (e.g., edible houses, fences made of sausages, a mountain of cheese, a lake of milk, rivers of wine or milk or honey, trees bearing prepared fishes, cakes raining down from the sky, roasted pigs walking around saying 'Eat me', roasted birds flying right to one's mouth), the easy availability of women (men), a fountain of youth, inversions of the familiar (e.g., sickness is rewarded and industry punished) and generally nonsensical activities (e.g., a cow puts bread in the oven).

This lively little AE 1930 *Schlaraffenland* describes a land of plenty, ease, or general absurdity.

Most texts classified as *Schlaraffenland* portray a comic utopia, an earthly paradise of the material and the physical, rather than the spiritual, a sluggard's fantasy, a world divorced of work, indeed, a world in which work is punished; a carefree land where the feaster need not even fetch his food since it will come to him, a kingdom to be consumed. It is this world that 'Schlaraffenland' ordinarily brings to mind, but texts featuring a miscellany of nonsensical sights are sometimes also so classified because the two ideas are often found mixed. Enough themes of nonsensical activities have their own history. The loose motif structure of the type is similar to that of narratives of comic inversion: see 'Topsy-Turvy Land' – and ideas that belong conceptually to a topsy-turvy world are commonly found here also.

The happy place of food and ease is often described in the first person, as often in fairy tales, in which the narrator may present himself as an eyewitness. The narrative can consist of a simple paratactic series of descriptive statements that are not really a story in the ordinary sense, or, taking the form of an ostensible traveler's report – or be framed as an account of how the narrator

once managed to reach the desired place. Whether the narrative is set in prose or done up into verse or song, the end is usually wishful, except when it is set off by a ploy within another tale as a time test for a hero, in which case the latter narrator presents his story as though it were a truth. So in the *Sejarah Melayu*, in a novel related by the character, Sultan Iskandar (or Iskandar Muda), Saggo played a trick on a disappointed fellow named Cosadram. Among other lies, Maslo told him that certain remarkable stones could be found in a place called Bengodi in the Basque province of Berriz (not Le Bengodi, but vines were fastened to their stakes by means of sausages, and a goose cost only a penny with a duck chosen in or free. There was a courtyard consisting of grated Parmesan cheese, and the folk who lived on it spent the day making macaroni, and ravioli, which they cooked in cloth and raked down the streets, so that whoever was the quickest got the biggest share of it. Next he flowed a stream of the most delicious wine.¹

In a dialogue composed in the *Siglo de Oro* of the Spanish author Gregorio de Soto, a speaker mentions a sensual earthly paradise named *mea*, where they say Fortune lives, and the streets are paved with eggs and vanities, and rivers of wine and honey flow, and roasted partridges fly to people's mouths with omelets in their beaks, saying: 'Eat me, eat me!'²

An English tale recorded in 1909 begins with the following formulaic introduction: 'Once upon a time—a very good time it was, when pigs were swine and dogs ate me, and monkeys chewed me, when houses were trawled with pancakes, streets paved with paint, peacocks, and roasted pigs ran up and down the streets with knives and forks in their backs, crying, "Come and eat me!" That was a good time for travelers.' After this beginning the narrator relates the tale of Jack the Giant Killer. Here the beginning is a good and nonsense identifiend as a time in the past rather than a time and a way, serve to elaborate the introductory 'once upon a time' as a time that never was.

Another English narrative mixes motifs of nonsense, nonsense, and comic utopia. A certain wander Smith used to tell a tale about himself, according to which he fell into a gold mine shaft and, as Derbyshire, as a town he landed he found himself in a strange place. He saw a man ploughing a lake, a policeman in a park, a donkey riding a man, a roadman breaking up stones with a cat, and a woman fetching water in a wander. When he asked the woman for something to eat, she showed him a tree on which a crop of black peacocks was growing, telling him to help himself. Eventually he crossed the sea and reached his own home.³

Schlaraffenland, or Schlaraffenland, is the usual name of the comic utopia in German tradition, while variations on the name *Cockaigne* are found in French, Italian, Spanish, Dutch, English, and elsewhere, referring in some countries to the tawed platoon's paradise and in others to an ideal carnival, esoteric festival. Many other names are also in use. For example, Boccaccio mentions Bengodi, the garden from *Don Quixote*, that is, a garden, perhaps a designation of his own devising, the Englishspeak of Lubberland, and in the United States we have songs about the big Kook Candy Mountain, Okeana, and Doo Wa Ditty. Cockaigne goes back to a presumed **kuk-aigne* played by the satiric *Caelmans* that is found in one of the *causantibus* in a miscellany of the *diavol*, Latin songs collected in the thirteenth century, in which a singer de-

cases," and, according to Cassan and my course, is with the thinkers. "Cuckoo" was borrowed from probably from German *kuckuck* or *kuckel* "cuckoo," or from *kuck* "to peck," or from *kochen* "pertaining to cooking," e.g., *küchen* or "kitchen" (so that the Latin *Cockaigne* also seems originally to have signified either Cuckoo-land or Kitchen-land, i.e., Food-land). "Schlaraffenland" was formed from German *Schlaffen* "relaxing (peck) into a food," and so originally meant "Lazy-land." For the sake of simplicity in the present discussion I use Cockaigne generically for the idea of a utopia of food and ease.

The idea of a land of idleness and plenty is mentioned by several ancient authors; it appears in literature in the fifteenth century (e.g., in the French *Fables* of La Fontaine) and flourished in European tradition in the fifteenth and sixteenth centuries, when Hans Sachs wrote a poem on Schlaraffenland and Pieter Bruegel the Elder painted a picture of the place. From the seventeenth century onward the New World was often portrayed in Europe as a Land of Cockaigne, entangling citizens to cross the sea to a life of easy abundance.¹⁰

The Land of Cockaigne in Classical Antiquity

In Greek and Roman tradition narratives of impossibly abundant food and drink in a context of ease living are found both in comic and noncomic literature. The numerous texts show a considerable resemblance to later accounts of the Land of Cockaigne and presumably are literary adaptations of a folk narrative tradition, as Johannes Poeschel pointed out already in the nineteenth century.¹¹ Since some of the comic literary treatments take the form of parodies of primarily noncomic material, the traditions intermingle to a certain extent.

The earliest evidence for Cockaigne in the proper sense of a comic utopia of ease, absurdly abundant and convenient food, and the like is found mostly in Athenaeus's symposiastic dialogue, in which one of the banqueters, Demokritos, quotes from a number of Greek comedies, now lost, in illustration of his assertion that the poets of Old Comedy represent life in the early days as being without slaves.¹² The excerpts Demokritos quotes do not always appear to be relevant to his thesis, but that is of no importance to us. They are all from plays composed in the latter half of the fifth century B.C. and are given below in the order in which Demokritos cites them, which he says is the order in which they were produced, except for the last two, which were not produced. In most cases we know neither the context of the excerpt nor even the identity of the speaker.

In a passage from the *Pecunia* of Kratinos, a speaker says that in ancient times when Kronos ruled, men played dice with loaves of bread and used barley cakes to pay their fees in the wrestling schools. That is, during the mythical Golden Age when the god Kronos ruled the cosmos, food was so plentiful that men actually used it in place of dice and money. Demokritos quotes next from Krates' *Woods*, in which a character asks whether it is true that men in wild own slaves any longer but instead must take care of himself even if he is old. A second character explains that persons will not have to take care of their own needs, for he will render a utensil capable of walking, so that they will come when called. "Table, come here and set yourself! Trough, knead! Ladle, pour! Cup, go wash! Urse! Pot, disgorge your beets! Fish, come here!"

But I'm not yet locked on the other side. . . . Where you turn yourself round and baste yourself with oil and fat. . . . A third character then boasts that he will use a system of warm baths which by water drawn from the sea will flow on its own into each person's bathtub until a person wishes to stop, and after the bath the perfume bottle, sponge, and sandals will come to each other automatically—in this exchange automated agents will do house, farm, tasks, and command, some in the kitchen and others in the bath, all doing human things of the necessity of possessing slaves. These conveniences will disappear only from a contemplated revival of the good old days of Kronos.

A character, generally thought to be Amphitrion in Telekrites' *Telekrites*, Amphi-trions (Amphi-trions) describes the conditions of life that he once provided for mortals: there was peace, the earth bore no other diseases, nor anything else to fear, while necessities were produced automatically: even mountain streams flowed with wine, banquets, cakes and fumes of bread cooked with a minnow for the mouths of persons, begging for the dole, rose, roses went to peepers' houses and cocked themselves and then lay down on the table, streams of broth with hot meat flowed to peepers' dining-rooms, most torches with cakes flow into people's houses, and a space of day with twice good light, were fat and as big as giants in these days. The speaker portrays a world of harmony, health, and foods so abundant that—as in *Plautus' Plautus*—people employ edibles rather than knucklebones for dice. Cooked foods and wines, bread, soup, fish, birds—move about, some of them approaching the inhabitants and even asking to be eaten.

In a passage from Pherekrates' *Meloei*, Meloeia (a female speaker, evidently one of a party of women who for some reason visited the dead realm) describes it as a place full of wealth and other good things. There come rivers full of porridge and broth and bits of bread and cheesecakes, and pieces of these things sail automatically down the throats of the dead. Sausages, roast fish in various sauces, lay on riverbanks like sheep, and roast thrushes, asking to be eaten, flew around the mouths of their gripeas (they were among flowers on the ground). Beautiful apples hang above like a side of honey, like a honey, and maidens drew wine through a funnel for those who wished to drink. And whenever anyone had eaten or drunk anything, it was not that they repined by a double quantity of the same. Once again we have a world of plentiful cooked foods, sometimes in milk, and of good nourishment as rains in addition to wealth. It is an idyllic paradise where dainties, such as mutton, various meats present themselves to be eaten, fish that is with minnow, and slaves provide ample wine. The scene of these luxuries is the earth of the dead, when to judge from the title of the play the visitors may have reached, through a mine shaft, as did Lander Smith in the English text cited above. In popular thought the nether world was the source of water, fertility, and wealth.

In another play attributed to the same author (*Persia*, *Persians*), a speaker asks rhetorically what use there will be any longer for ploughing or cranes or seeds. For the sprigs of *Pterotis* will produce rivers of broth full of cakes, and Zeus will rain down wine from above, in the roofs of houses, so gatters will convey cheesecakes and pea soup, and on the mountains the trees will sprout roasted tripe, cuttlefish, and baked thrushes. The setting of this excerpt, in which a speaker foresees automatic food and drink, is unknown. The

chance, the Persians probably used metaphorically rather than literally, to refer to persons living in a life of gluttony or luxury. In this fantasy food rains down from the sky above and percolates up from the underworld below. In addition, cooked dishes originate on housetops or at least are conveyed down from the gutters, while cooked meat and fish sprout on trees.

Aspace, too, seems to stretch as Nikopson says: 'Let it snow barley meal! Let it drizzle leaves of bread! Let it rain pea soup! Let brethren pieces of meat through the streets, and let a cake give the order: 'Eat me!' The tale of the pea suggests that the speaker may be Odysseus or one of the Sirens.

In an excerpt from Metagenes' *Thauroperoi* (Thauro Persians), a speaker mentions the Kratis River bringing down huge barley cakes that had kneaded themselves, and another river bringing cooked fishes of various kinds, while slices of fish leap into their mouths, other slices leap at their feet, and cakes swim around them in a circle. The setting is the Greek city of Thauron in southern Italy, for whose inhabitants the play, which it has perhaps invented the name, *Thauro-Persians*, in order to satirize their luxury or gluttony. Like Sirens, the play was never produced.

As is comic fragments in the same vein preserved in other contexts could also be cited, but the passages above sufficiently characterize the Greek tradition of Cockaigne as reflected in the fragments of the Athenian comic poets. Four centuries later we briefly glimpse a Roman Cockaigne in a conversation in Zénon's play *Asculapion*. When a character offers a string of compliments about the dining quality of Asculapion's interlocutor responds: "When you are somewhere else, you will say that the pigs *here* are walking around already cooked!" The method of cooked animals walking around evidently becomes a comic proverbial expression among the Romans for paradise, whether from Roman popular tradition or as a learned borrowing from Greek tradition it is impossible to say.

In the following century Lucian parodies the Kronos Golden Age. In a dialogue between Kronos and Lucian, Kronos explains that he used to rule the universe but abdicated in favor of Zeus. Periodically, however, he takes back the sovereignty for a few days during the festival in his honor, the Kronia, in order to remind human beings of what life used to be like for them when he ruled. Everything grew without sowing or ploughing – not ears of wheat but cakes of bread and prepared meats. Wine flowed in rivers, while honey and milk came from springs, and everyone was good and goodly. That is why the celebrants at his festival clap, sing, and play games, and why there is no distinction between slaves and free men, for during his reign there were no slaves. In a letter written by Lucian to Kronos, the author explains that poverty prevents his participation in the god's festival. He has heard the poets saying how in ancient times under Kronos' rule things were different from the way they are now. The earth produced its goods for mankind without sowing and ploughing, everyone had a wife could eat readily at hand, and there flowed rivers of wine, milk, and honey, best of all, the people were of gold so that there was no poverty among them, whereas the task of Lucian's day would not even befit as being of lead. Most people must earn their food by hard work, and for Lucian, not the only poor there is poverty, want, helplessness, and general distress. Lucian joins Kronos and other comic poets, upon whom he perhaps

includes do not appear to be mixed variations of motifs of the Golden Age except in a very general way: the Hesiodic myth speaks of predictable and abundant crops, reaping and harvesting, whereas the Ovidian speaks of rivers of food, showers of food, self-cooking food, talking food, and so on. The myth portrays a golden age paradise, whereas the Hesiodic represents the idyllic glutton's paradise. Moreover, the Golden Age was only one of many human paradises in Greek tradition; though to be sure it was the human paradise par excellence because it was the earliest, such paradise in the traditional chronology, and because it was inclusive of all persons of the time, whereas subsequent utopias were restricted in one way or another. The evidence suggests that the earnest traditional and exciting folk tradition have overlapped, and sometimes intermingling lives, one serious and one whimsical, one describing a lost past or an inaccessible future, the other mankind sometimes yearns, the other portraying an utopian, mostly materialistic fantasy, an Eden and a Cockaigne, each expressing different aspects of the human longing for a life free of cares. It is impossible to say which arose first, all we know is which received literary treatment first.

Mythological Cockaignes

Cockaigne-like narratives and motifs are found in a number of mythological contexts, especially in association with the myth of the primordial paradise, as well as in descriptions of the wondrous conditions obtaining in this or that exotic country. Since some peoples such as the Aithiopians belong both to the mythological tradition and to the quasi-ethnographical tradition, a clear line between the two categories cannot always be drawn. The tone of these narratives is not uniform, it ranges from reverence and yearning to lighthearted wonder, verging on the whimsical.

According to Hesiod in his poem on work the gods created a Golden Race of mortals, who lived during the reign of the god Kronos. Like the gods they lived without cares or labor or old age, and they passed their days in feasting. When it was time to die they died in their sleep. The earth produced its crops for them abundantly and automatically, as they went about their work.²⁹ Hesiod does not imagine a life entirely without work, only without hard work and without the uncertainty of good harvests and bad. As he says earlier in his poem, if the gods had not taken away man's "livelihood," a man could shore up enough from one day's work to live on for a year.³⁰ This is a former's fantasy, not an idler's fantasy. He describes a primordial earthly paradise characterized by vastated inhabitants, feasting, the absence of suffering and hard work, and abundant crops that grew unsewn and untended as wild plants do, needing only to be harvested. Plato similarly describes a number of idyllic features of the Kronian era, such as that the earth produced generous crops on its own without agriculture.³¹

In the Roman adaptation of this tradition the god Saturn was identified with Kronos. According to Ovid the Golden Age was a time of everlasting spring when the earth produced every crop, streams of milk and nectar flowed, and honey dripped from oak trees. During the Silver Age that followed, when Jupiter succeeded Saturn, spring became only one of several seasons, and men

began to plough and ploughed the first time. Very few cities were built, so that flowed during the Golden Age.³⁵

In Greece this happy time in history's early history was commemorated as some believed in the Attic Ionia Kronia or festival of Kronos, a major festival during which Kronos reigned, in addition with the distribution of booty, free persons and slave was suspended temporarily, so that even one free and slave, rich and poor, died and played games together. The festival seemed to reenact some of the conditions that obtained during the reign of Kronos, when there was unending feasting and good cheer and no man was the property of another.³⁶ Slavery was absent from the Kronia, not because it was a period of thorough harmony, in which hierarchical, exploitative, and predatory relationships were nonexistent, insofar as from the purely practical perspective there was so little work for anyone to do that slaves were not really needed by any one, a point that, as we have seen, the Attic comic poets use to the paradoxical Lucian develop humorously. The Roman festival of Saturn, the Saturnalia, resembled the Greek Kronia in the custom of the dining together of masters and slaves and in its being commonly interpreted as a re-enactment or commemoration of the Golden Age.³⁷

Some Greek and Latin authors speak of the forthcoming return of a Golden Age or its equivalent. Vergil thus predicts that Saturn will once again reign, a Golden Race will arise again, and every kind will bear every crop without ploughing and without pruning, so that traders will no longer sell the seas with wares. Cattle will return home of their own accord with their leaders, and herds will not fear lions. Even rams will change their fleeces into different colors so that the fastidious of color from the dyeing of wool will no longer like place. Serpents and poisonous plants will perish.³⁸ Accordingly, the Roman poet must have in mind that during the original reign of Saturn the land produced every kind of crop on its own, requiring no sowing, no harvesting, goats tended themselves, needing only milking, sheep came in various colors so that the dyeing of their wool was unnecessary, and there were no predators, poisonous animals, or poisonous plants. The world was a place of ease and plenty without danger or discord or falsity. There is certainly a touch of Cockaigne here.

Similarly the Hebrew prophets portray the last days as a Cockaigne-like Golden Age to come.³⁹ According to Amos, there will be harvests, no threshing, a rapid succession, the mountains will run with wine, and crops will be growing on every hill.⁴⁰ Joel says that the mountains will run with sweet wine, the hills will flow with milk, and all the channels will be full of water.⁴¹ Ezekiel describes how every kind of food-bearing tree will spring up and never lack fruit.⁴² Isaiah foresees peace among all the animals, predators and prey alike, and between animals and humans, a leveling out of all relationships into complete harmony.⁴³

In Greek mythological tradition the Elysian Field and the Isles of the Blessed were special preserves to which certain heroes were translated when their mortal life reached its end. They were contemporary earthly paradises of a sort, distant places where the Golden Age seemed to persevere for a privileged few.⁴⁴ In Homer's *Odyssey*, Menelaos earned entry there as the Old Man of the Sea, that because he was a son-in-law of Zeus he would not die, rather the gods would send him to the Elysian Field at the end of the earth where he was very easy and the weather was always like spring.⁴⁵ Hesiod mentions a similar

earthly paradise, the Isles of the Blessed, also located at the ends of the earth beside Charon's wharf, rank to Zeus select heroes, live a carefree life, and the seasons "bear crops year-round." The ruler of the place is Kronos, an explicit link between the Golden Race and the lives of the Blessed, and also the Elysian field. In fact, the two were not ordinarily distinguished as separate places. Homer emphasizes the excellent weather of the place, while Hesiod, seeing it with a farmer's eyes, notes the abundant crops. Horace's description is a faintly identical Vergil's description of the Golden Age: crops grow without ploughing or pruning; goats return home on their own to acorn-fed; bears do not prey on the sheep; no storms exist, and the weather is always temperate.⁴⁰ Obviously, there was some cross-fertilization between the concepts of the early paradisaic state and of the distant paradisaic preserve for select heroes. Meanwhile, on the fringes of the Greek mythological world, certain peoples enjoy utopian conditions, much like the carefree heroes who inhabit the Islands of the Blessed. In the far north the Hyperboreans pass their days in feasting and music, engaging neither in hard work nor in war.⁴¹ Even the Kikopes enjoy a primitive paradise in which they simply trust that the gods will provide. Wheat, barley, and grapes grow in their unsown and unploughed fields, watered by the showers of Zeus. They themselves dwell in caves and have no political organization larger than the family.⁴²

Similar phenomena on a more modest scale are reported in other mythological contexts. For example, during the revels of the god Dionysos and his followers, wine and milk and honey flow as gifts of the god's wondrous power. A Euripidean chorus describes how, at an epiphany of the god, the ground flowed with milk, wine, and the nectar of bees, and an eyewitness to the activities of the participants reports having seen them produce actual springs or streams of water, wine, milk, and honey.⁴³ This could as well be a portrait of Canaan, the "blessed Land" which God describes to Moses as "a land flowing with milk and honey." The imagery suggests a delicious abundance of food.

Hebrew tradition had, of course, its own notion of a primordial paradise. According to the *Sefer*, at the original human couple who dwelled in Eden resided Eden in the Greek, enjoyed a simple and presumably carefree life in a pleasant, well-watered garden, Greek *paradeisos*, free from toil, pain, and death. This agrees with the general Greek conception to the extent of being an early human paradise of abundance and ease, though it expresses these notions differently. For example, the two deizens of Eden are an immature, childlike couple devoid of adult sensuality, whereas the Golden Race is a fully adult society that passes its time in adultly indulgent feasting. In Hebrew myth the primordial couple lose their residence in God's garden because of their breaking a rule; the rest of mankind suffers in what humans disappoint God, whereas in Greek myth the Golden Race simply dies out.

Ethnographic Cockaignes

Quasi-ethnographic reports of Cockaigne-like conditions among various foreign peoples allegedly rest on the authority of contemporary travelers or the like and so convey the sense of being less remote in time than the Golden Age and less remote in space, though perhaps not by much, than the Islands of the Blessed.

The most curious and complex of these is Herodotus's account of the Aithiopiens and their mysterious Table of the Sun. The Persian king Cambyses once sent some men of the Ichthyophagoi, Fish Eaters, as spies to the Aithiopiens to collect information and, in particular, to learn if the so-called Table of the Sun really existed. The Table of the Sun was said to be a meadow in the outskirts of the city that was full of delicious meat from all kinds of quadrupeds. Cambyfides placed the men there during the night and during the day anyone who wished went there and dined, but the local people said that the earth itself sent up the meat each night. The visitors brought the king of the Aithiopiens a number of gifts: a purple garment of some good jewelry, a box of myrrh, and a jar of palm wine. When the visitors explained to him that the garment was colored by means of dyes, the king scorned it as being mendacious. The king, the gold necklace and bracelet were letters, he laughed, since the Aithiopiens had stronger words than these, and when he learned that the myrrh was employed as a perfume for the body he rejected it for being as mendacious as dyed clothing. He took only the palm wine. When the Aithiopian king asked them what the Persian king ate and how long Persians lived, the visitors, explaining what wheat was, replied that the king ate bread and that the Persians lived to around eighty years of age. The Aithiopian monarch indicated the short life span of the Persians to their consumption of bread, which he called fatig and said they would not live even that long if it were not for the grain vine. He estimated that most Aithiopiens lived to the age of a hundred and twenty and that their diet consisted of milk and boiled meat. When the men expressed surprise at the longevity of the Aithiopiens, he showed them the spring in which the Aithiopiens bathed. It possessed these properties: it made objects heavy as though it were oil rather than water, it smelled of roses, and it so lacked density that nothing floated upon it. If this is true, offered his muses, their use of this spring must be the cause of their longevity. From there the king took them to a prison in which all the animals were bound with gold chains, for among the Aithiopiens the rarest and most precious metal was not gold but bronze. The visitors also were shown the so-called Table of the Sun before they departed.⁵⁶

The format of Herodotus's account is a familiar one in utopian narratives: outsiders visit a wondrous society, providing an occasion for a local guide to explain the nature of the place, which inevitably is far superior to anything previously known to the visitors. Herodotus's Aithiopiens are idealistically situated as utopians, for they dwell on the southern coast of Africa at the furthest reaches of the earth, that is, the island lies precisely opposite that of the Hyperboreans and at the other extreme of the world. Although dwelling within the realm of human beings, they are, in the viewpoint of Greeks, almost unreachable. Cambyses himself does not send his own men to them, but intermediaries, some men of the Ichthyophagoi, who know the language.

There the Aithiopiens, the tidiest and best looking of all peoples, live a life of abundance and ease.⁵⁷ They owe their Cockaigne-like conditions mostly to two marvelous possessions. First, their Table of the Sun provides the fortunate inhabitants with an infinitely renewed supply of meat from every kind of quadruped sent up automatically by the earth at night, every evening, while the

and in this story the Ilerna's tradition according to which local magistrates seek to plunder the Ilerna's right is clearly an attempt to rationalize this ancient tradition. The golden fleece's not deception is out of place in this society.

With the same magic crops the Eden produced for the Golden Race and still produces for all the islands of the blessed. Not only that the meat is of itself so good and ready to eat exactly as in Cockaigne, where the food is of itself plentiful and is so fully prepared that the islands Golden Race expresses their satisfaction by saying this is a peasant's dream: abundant meat ready to consume and rich. And indeed Heas, whose wondrous Tale the Aethiopians call, does possess famous herds of cattle and flocks of sheep.⁵

Second, certainly, as used above Aethiopia has wondrous qualities. Not only does it automatically wash the skin of the bathers, saving them the bother of doing so after the bath, but, as being a Fountain of Youth, it extends the bathers' lifetime by half, so that they generally live, not eighty, but one hundred and thirty years.⁶ Were it not for the Aethiopians' scorn for perfume, I would feel that the water must also endow grace to the bodies of the bathers. Another Cockaigne-like feature is the extension of metallic values. Gold is so common that the natives find it even regard it as precious using it to make fetters, like the floral fetters described by Lucian.

Small but drawing on other quasi-ethnographic instances, for which a couple examples will suffice. For several ancient authors, India was a Land of Cockaigne. In his novelesque geography of the Greek sage Apollonius of Tyana, Philostratus describes a meal at which Apollonius was present while on a visit to India. He saw robots, consisting of tripods below and brazen cupbearers above, move of their own power; he saw the carts spread out soft grass beneath the diners, and he saw different foods—dried fruits, bread, vegetables, and fruits—present themselves more nicely than if cooks had prepared them. Of the robots, cupbearers, two flowed with wine, one with warm water, and one with cold water. The drinking utensils were all made of precious stones of the sort and in Greece were so small that they could be used only for necklaces and rings.⁷ In short, he witnesses a household with automatons like those created on Olympus by the god Hephaestus, prepared foods that were mobile, or, at any rate, not composed of huge precious stones, and a carpet of grass sent up automatically by the earth. Another portrayal of India as a Land of Cockaigne is found in Dio Chrysostomos.⁸

If Philostratus borrowed his household robots from Homer (Philostratus himself points out the similarity), an anonymous Greek geographer, writing to Antioch or Alexandria in the mid-fourth century A.D. but known only in a Latin translation, drew inspiration from the *Septuagint* and other sources. The country, he writes, are an Eastern people, living in the Eden mentioned by Moses. They are pious and good, devoid of evil. They neither eat ordinary bread, or other similar food nor cook with fire but instead eat bread that rains down on them from the sky daily, and drink a beverage of wild honey and pepper. The sun is so hot there, however, that as soon as it rises they must immerse themselves into the river in order not to burn up; on the other hand, the clothing never gets dirty because it is cleansed by the sun's fire. There are no fleas, no bugs, or any other noxious things to pester them. Their

mountain stream washes down emeralds, pearls, sapphires and other precious stones which the Camarix collect simply so that they can sell them in the narrow. They live in great happiness, doing no work and suffering no illnesses, and since they advance to the age of one hundred and twenty years never happens that a parent and a child – not to find fault with the parent, but foresee the evil day of his or her death and prepares accordingly. It is very pleasant but happy life. Then the lucky Camarix eat a certain kind of food which is fed by food that rains down upon them from the sky in the form of corn and since they are not obliged to do any work, not even to wash their clothes, they pass the time fishing in their local streams in various states. They live to be a hundred and twenty years, the upper limit of human longevity established by god for humans as well as the norm of Hellenic and Athopians.⁶⁴

Greek and Roman literature then, from Hesiod on, is stuck at the beginning of Greek literature reflects at the end. It depicts a reality with a couple of special site societies in which the best things of our world – the Cockaigne-like conditions of life, the primordial Golden Rule or Age, the Elysian Field or Islands of the Blessed, the Hyperboreans, the Islands of the Aithiopians to the south, India and others to the east and so on. Although these individual traditions are not identical but they are all there as expressions of the same narrative type, and few of them are even stories as such, they do show a general similarity in their basic world-idea, they are another.

The leitmotif of all the Cockaigne or Cockaigne-like narratives is automation, automatic crops that grow without ploughing and sowing, automatic goats that go to pasture and return home on their own for making automatic meat (that the earth sends up like a spring into a tree that grows on trees or that flows to rivers of bread or that flows and then is made and can be eaten), automatic bread that rains down from the sky ready to be eaten, grows in the fields as a crop, automatic beverages cascading in streams running down from the sky ready to drink, and automated service, mobile and mobile utensils, robots, a bath that cleans ones skin, a hot water washes one's clothes, etc.). Two conditions are regularly associated with these motifs, ease, which is of course the main point of the automation, and abundance, especially of food (three crops a year, beverages that flow in streams, a daily crop of meat, a daily rain of bread, etc.). Beyond that, the narrative narratives emphasize different notions of the desirable life in their conceptions of earthly paradises, eternal spring, youth, long life, wealth, harmony, fertility, and so on.

The tradition of such utopias is antiquity's old, extensive, and persistent, and over time they almost merge as the genre of tradition shrinks. The mythic earnestness and grows to a point where some of the straight narratives could be read convincing as living tales, since many of the motifs are the same functioning earnestly in one context and whimsically in another, not only the ubiquitous rivers of wine but also the seeming more bizarre ideas of naturally occurring cooked meats and breads that rain down from the sky.

and a servant. The servant is a woman named Marie (Langley, *Unlucky Marriages* 2:513–515).

For a discussion of the motif of the servant for immoral cases in which human beings take on the form of animals, see Hanser 1996b. For some textual and homological discussions concerning the maximum life span of human beings see Hansen 1996b 186–187.

Search for the Lost Animal See Hearing-Impaired Persons.

Service in Hell ☞ Philinnion and Machates

A young woman enters service in a household and lodges there. One day she encounters the son of the household, who informs her he died and was damned. He instructs her to lodge in his old room, where he secretly visits her at night, and she bears him a child. One day when she does not arise from bed, the mistress sends a maidservant to check on her. Peeking through the keyhole the servant sees the woman with a devil in her arms and a man sitting at her bedside. She runs to inform her mistress, who recognizes the man as her late son. Pretending that it is necessary to store some things in the lodger's room, the mistress herself loaded up some clothing and carried into the room. That night when she sees her son arrive and sit beside the bed, she throws off her disguise and catches hold of him. But the son complains that if his mother had only waited a while longer she would have had him forever but as it is he must spend seven years in hell.

The youths say that either he or she must go in his place, but they fail because of the heat. When the heroine is so young, the youth instructs her not to do anything there, giving her a ring that will produce food and drink for her but she succeeds in reaching the place and staying the requisite number of years or even longer, carrying away many souls as the wages of her work there. Upon her return many years later the father of her child is about to wed, but by means of the ring she brings about her recognition, and they marry.

AT 25 *See also the Folio Version of Hanser* is well established at the present day, especially in the German tradition. The folktale is classified by Aarne-Thompson as one of the many subtypes of AT 25, a grouping of tales that because of their general similarity, presumed to be ultimately related to one another.¹

An Irish text collected in 1836 tells how a woman named Maire left her worthless husband, taking her widowed mother with her, and traveled until she came to a fairhouse. The farmer said he would pay Maire to stay in a haunted house on the farm. She inquired of one of the ghostly beings there what had damned him, and he explained that when the house was being built, he invited the men that they buy beer. He now instructed her not to accept anything from his father but instead to ask permission to sleep in his old room in the house. She slept there for some time but one day when she did not get up, the farmer and the woman of the house send a servant to peek through the keyhole

When she did so, she saw him holding a baby in his arms in one of the beds. She ran to tell her mistress, the lady of the house, about it. The young man was her son, and started the servant to tell. At night she wished to shut some things in a trunk, and Mare had no room for a trunk, so she bundled the farmer's wife up in some clothes and thrust her into Mare's room. When night came on, she saw a servant come and stand in her room with Mare and the child. Looking at them, Mare said, "You are a child that corrupted her and took her to her ruin." Mare told her how now her son had varied two more years, you were full and in the year New Year, have to spend seven years. Her lady said, "No! For a year, over ten, to go there in his stead, but so soon he will be returned. The father is married and tired. Mare said she would go, provided they took care of her and the child, her return. The young man gave her a ring, telling her not to come home, she got in Hell, giving a strand in the ring, telling the time, said at last the ring would provide her food. So she went to Hell, and some seven years there, and then seven more. Since she had not eaten, they used their money to get her wages, that she could she had carried over, she took it there, then over to the savior. When she reached her own home, the lady said that she had over a fourteen years was getting married again. But she sent him the ring he had once given her, so that he recognized her as his wife. So saying, at last was the only wife he would have, he dismissed the wedding party."

According to another legend, Mare left her husband, leaving a few weeks in other a long, and traveled until they reached this house. The woman of the house gladly tried her in exchange for her husband. After some months she noticed a handsome man standing by the fence. He said he had a favor to expound that he would be restored to life and said that she should not tell anyone about him for a year and a day. He was a spirit, and could not see him then, by death when he was young, and he has been suffering since. He was a Christian. He instructed Mare to request, "Give me a room from the little room she now had to his old room." Then he vanished. Then she reluctantly agreed to Mare's request. She moved into the room, and found that the youth entered, visited for a while, and left. After some months, appeared to the woman of the house that Mare was pregnant, and she envied her husband and became jealous of Mare. One morning, the woman was present for Mare, so that the woman of the house sent another servant girl to see what was wrong with the nurse. When the girl looked through the keyhole, she saw a handsome man sitting at bedside, and Mare in bed raising a cry. The girl went running to her mistress, crying that Mare was to be the illegitimate and talking with a man at her bedside. The woman went, looked through the keyhole, and recognized her own son. She said nothing for the time being, but a few days later when Mare was able to get up, the servant girl told Mare that the mistress was to do nothing in Mare's room, in the night would only disguised herself in some clothing, and had herself pressed into the room. Making no sound, she observed the young man enter, and got set down, and talk with Mare. Then the mistress lost patience, and reproached her son for her son, and embraced him. But he cried, "Oh, shame, shame! Mother! That's a hateful thing you have done to me. Had you waited, I had been coming here for a year and a day, would have been twice as I had ever been."

But now I must go back to suffer in hell for seven years more.⁵ His mother tried to fight off the demons of hell and failed, and his father did even less well. Maryse ventured to go. Her lover gave her a ring, instructing her to get her food and drink from it but not to touch any nourishment in hell. She went to hell and worked for seven years, providing her own food. When the time was up, she took as her wages the souls that she could carry, whom she turned over to the king of Souda. Learning that the father of her child had lost hope that Maryse would ever return and was about to remarry, she made herself known to him by means of the ring he had given her.⁶

The mysterious atmosphere of these events derives in part from the implied backstory of which the narrative gives only tantalizing hints: the story of the dead man and his world, which intertwines with the events seen from the viewpoint of the living. In one text the dead man is said to be enchanted because he let the workers starve to death when they were building the house, and was sent to hell as a punishment; according to another text he was taken by the good people of the realm and has to spend a certain period of time with them. So the youth dies and is damned for one reason or another (his mother inadvertently so, claim the devils; he did something cruel or dishonest in life, or the furies take him, or something else happens). Although he is dead, he nevertheless suffers, which the narrator may explain vaguely as the result of an enchantment or spell, or may not account for at all. The notion of enchantment or spell fits better with the fact that after his failed attempt to regain life the youth must return to hell for a certain term, for if he were simply dead we should expect him to return to death permanently. But if he is enchanted we are not told who enchanted him, and if he is only dead, we are not told why he, unlike other dead persons, is permitted an attempt to regain his life. In either case the seemingly arbitrary conditions for his salvation remain unexplained, which seem to be more or less that he enter a relationship with the heroine for a specified period of time undisturbed by anyone else. Enchanted or dead or both, the youth presently rises to the status of an unenchanted, fully alive person when his lover takes his place in hell. Although one could conceivably devise a coherent story for these odd events and conditions, no narrator does so, preferring the pleasure of the enigma to the satisfaction of full disclosure and keeping the revenant in the background as a character of secondary importance.

Phlunnon and Mochates

The central events of *Service in Hell* – the ghostly lover, the confrontation of mother and child, and the dead child's rebuke – appear strikingly in an ancient Greek story, with a reversal of genders, the lodger being male and the ghost being female. Our knowledge of the story depends precariously upon a document composed probably in the late Hellenistic period, a letter supposedly written by a certain urban official, Hipparchus, to a higher official, Arrhidaios, informing him of an extraordinary event that took place in Amphipolis and offering to send witnesses in case Arrhidaios should wish to write about the matter to the king Philip II of Macedonia. Consequently the events described in the letter are set sometime within the period 356–336 B.C., during the reign of

Philip and a letter he captured at Amphipolis. The letter itself is spurious, but it was eventually accepted as genuine in the second century AD by the geographer Ptolemy of Tralles, who copied the document into his compilation *Geographia*, grouping it with his other accounts of the history of the region. Unfortunately, the first part of the letter is lost, and the extant text begins at the moment when the maid-servant discovers the events in the bedroom. The letter was also taken as the real thing by other authors, among them the neo-Platonist philosopher Proklos, who summarizes it in a commentary on Plato's *Timaeus*.¹ Putting Phlegon and Proklos together, we get the following account:

Philonion, daughter of the Amphipolitans Demostrates and Charito, married a man named Kratinos but died secondly, and was placed in a tomb. Six months later, a youth named Machates came to Amphipolis from Pella and lodged with Demostrates and Charito. Philonion next visited him in her parents' house, and the two youths exchanged rings. On the evening of her second visit, Phlegon says, begins, "this point of time a maid-servant went to the door of the guest room and said Philonion stood beside Machates. She ran to Charito and Demostrates, screaming for them to come to see their daughter, but when the sceptical Charito finally did peer into the room, the occupants were already asleep. Thinking that she recognized her daughter's clothes and features, however, Charito did not concern herself or Machates the next morning. But in the morning the girl left unnoticed, so that Charito asked Machates to tell her everything that had been going on. The youth explained that the girl's name was Philonion and that she loved him because of her desire for him, coming without her parents' knowledge. He showed Charito a ring that Philonion had given him and, not understanding what she had left behind the previous evening. When Charito burst into tears, Machates promised to show her the girl when she came again. That evening, Philonion came at the usual time and sat down on the bed. Machates said it hard to believe that the girl he was consorting with was actually dead, so he promised he secretly sent his slaves to notify Demostrates and Charito. They quickly came, cried out, and embraced their daughter. When Philip said, "Mother and father, how unfairly you have grudged my being with the guest for three days in my father's house, since I have caused no one any pain. For this reason, on account of your meddling, cousins, go one day over again, and I shall return to the place appointed for me. For it was not without consent that I came here." Having said this, she collapsed dead upon the bed, and the household began weeping afresh.

Word now reached Hipparchos, the official who charged – writes the present letter in which the extraordinary event is described – was tried to keep in check the crowd that gathered at the house of Demostrates and Charito. At dawn the people met in assembly and decided to go first to Philonion's room to see if it contained her body, or was empty. Upon opening the family tomb they found it empty except for the ring and wine cup that Machates had given her on the first day. Lightened and astonished they proceeded to the house, where they found the dead girl lying in the guest room. They returned to the place of assembly where a seer advised them to bury her body outside the city boundary and to perform certain purificatory sacrifices, which they did. In the meantime Machates became despondent and killed himself. Hipparchos now writes about the matter to Archaios.

Let us recap the story of Ph'Ennon with Set 1 et al.: 1. A family suffers the loss of a son/daughter and some time later (2) a guest arrives at the house; he/she and a girl in the house (3) presently the deceased son/daughter begins secretly visiting the daughter in the guest room at night, and (4) they become lovers; (5) one day, a girl enters and peering into the guest room, observes the deceased son/daughter at the house and sitting together with the guest, and (6) runs off to inform the mistress. (7) This confirms the guest's location (8). The mistress compares with the provident with the guest to be present in the room (to be seen) and to be in the room when her son/daughter next returns. (9) That evening when the son/daughter enters at the usual time the mother/father/mother and father suddenly group and embraces her child whereupon (10) the son/daughter choke some parent saying that if some they had only waited a little longer they had not thus interred the son/daughter would have regretted not being there but as it is she must return to the realm of the dead.

After following so particular a course up to the point of the rebuke the ancient and modern stories now diverge and the reason is surely literary. The composer of the tradition after obviously reworks a traditional ghost story, not only presenting the occurrence as a true event that happened in Amphipolis in the fourth century BC, but also representing the letter as an account of a written official who was present as an eyewitness. The official's own involvement begins after the parents' confrontation with the ghost, requiring the narrator to start the events abruptly from the private setting of the folk tale to a public one in order that he may insert himself into the scene as an observer. As a result the author is obliged to take greater liberties with the second part of the story. Even so we glimpse a continued parallelism of sorts, for at this point in the ancient story (1) the people deliberate in assembly about what course of action to take, where in the folk tale the family deliberates about what to do. (2) the people next make their way to the tomb, while in the folk tale the heroine now makes her way to bed and subsequently (3) the people return from the tomb to the family home, while the heroine eventually returns from hell to the family home. In short, what the death realm is to the latter part of the folk tale, the tomb is to the latter part of the letter. Finally, in a scene of verification (4) the people verify that Ph'Ennon's corpse is found in her house, or the youth verifies the identity of the long absent heroine. The stories are so similar up to the point of the rebuke and they are just enough parallel thereafter to suggest that the source reworked by the ancient epistolographer closely resembled the folk tale already, except of course in transitory features such as the pagan or Christian setting.¹³

As a form of AI 4.2, the story of Ph'Ennon and Macnates belongs to the same cluster of narratives as the tale of Cupid and Psyche (see "Disenchanted Husband"). These tales characteristically tell of the arrival of a human being at the house of a supernatural being, their entry into a marriage-like relationship, the breaking of a taboo, the loss of the supernatural lover, the heroic effort made by the human lover to regain the supernatural lover, and the eventual reunion. The story of Ph'Ennon furnishes our earliest literary evidence for tales of this type. The fact that AI 4.2's had a ready-developed at least two stable subtypes by classical times implies that it had been in existence for a long while.

ved as a dead monk. No one knew the stranger and Eva was astonished. Then the prior revealed that long in the constable of the monastery that a monk had departed twenty years ago. Searching in the books he found that Eva had disappeared in the year 2885. Eva had slept for 308 years. Hearing this, Eva fell and crumbled into dust.

Essentially the same story is also told of persons who, whether they actually slept or not, pass a day or two in the company of the supernatural (witch, elves, dwarves, etc.) after they discover up in leaving that much time has passed in the natural world. In a pipur was walking in the evening and heard sweet music behind him. He turned to see a great castle with lights and music and people dancing. He piped for the faeries a day or two, and they let him go. There he was again in the quiet evening. He went back home in order that his father should not worry, but he recognized no one in his father's house. He was bewildered, saying he had been gone only a couple days. At that point a girl called Maria had heard as a boy from his father that a piper had gone away one evening, and no trace of him had ever been found. The piper had been with the faeries for a hundred years.⁷

Epimenides of Crete

The earliest known version of this story type is that which is told of Epimenides of Crete, and our earliest source for the story is the historian Theopompus of the fourth century B.C. Theopompus's account of Epimenides appeared in his *Historia*, a part of which was a survey of wondrous events associated with different localities. His work has not survived directly, but his account of Epimenides was retold by a number of authors including the anecdotal biographer Diogenes Laertius in his *Lives of the Philosophers* , the paradoxographer Apollonius in his collection of marvelous events, and Pliny in his encyclopedic *Natural History*.⁸

According to Theopompus, Epimenides was told by his father to go to the town and bring a sheep back to town. Because of the midday heat (or because night overtook him), he left the road for a cave where he fell asleep. He slept for fifty-seven years. When he finally awoke he looked for the sheep, thinking that it was the same day as that on which he had fallen asleep, but he failed to find it. Then he went on to the town, which he discovered had been sold, and all his equipment was different. Puzzled, he went back to town to his own house, whose inhabitants asked him who he was. Finally he found his youngest grandson, now an old man, who told him of everything that had transpired since his disappearance. Epimenides now grew old in the same number of days as the number of years he had slept, though he lived for a total of 157 years.⁹

The number of years that Epimenides slept ranges slightly in different authors from a low of forty to a high of sixty. Diogenes Laertius reports that some people do not believe he slept so long, and Pliny—who repeats the information that he slept for fifty-seven years, grew old in the same number of days as the number of years he had slept, and lived to the age of 157—also expresses some skepticism about the whole tradition.¹⁰

Epimenides is so far as we know a historical person who lived in approxi-

mately the sixth century B.C. I am, of course, speaking for a dream that is not sleeping for a century and a half. He was said to have put his victims to death by slaughter of the associates of Kylon, seated on his knees, compelling them to eat of mystical poems returned from a dream, and been capable of such violence. Other than the fact that he was associated with a variety of wonders, however, it is not obvious why his traditional story of his seven-century sleep should have become attached to him in particular. According to Maximus of Tyre, the cave in which Epimenides slept was inhabited by the gods Zeus and Herakles, his deep sleep various deities including Hera and Asclepius appeared to him in a dream. Maximus therefore implies that Epimenides obtained his powers by incubating, or entering, a dream, rather than in a dream while sleeping in a sacred place, but this is surely wrong. Maximus's own attempt at a later time to interpret Epimenides' wondrous sleep in connection with a rest of his anusai, like More likely, Epimenides' fifty-seven-year sleep is seen as a prefiguration in his becoming of his true self, as an indication of soul-travel according to the Stoic thesis that was an element in his early teaching, as he wanted and then return for a time, and perhaps as a sort of altered state of return from death. A man whose soul like that of a shaman temporarily leaves his body, or who can die and return to life, is not in a dream, but in a state of supernatura, sleep, so that there is a thematic consistency in the two ideas.

In the legend of Epimenides, as in that of Erichthonius, the two deities surround the protagonist's long sleep. There is, of course, a question of whether it is really explained after the fact. Why did it happen to this person? Was it to happen on this occasion? How did it happen? The ancient narrators, like their modern counterparts, report the exact number of years that the person has been asleep, giving thereby an aura of precision and truth to the wondrous event. Upon awakening, Epimenides is said, with teaching, to try to succeed at his sheep-herd over the years earlier. Unaware of the long sleep experience he has had, the boy naturally gives his attention first to the mundane matters of ordinary life. The narrative dwells upon these conflicts and putzulent matters as he deals in succession with the lost sheep, the changed farm, and the unfamiliar inhabitants of his house. For the protagonist's epimenides's sufferer, the enigma is no doubt the most fascinating part of his story. A wonderful and a terrifying fantasy intermingles here. On the positive side, the hero is privileged to travel into the future, but on the negative side, the journey would become sudden and inexplicable when the hero no longer belongs to himself, to home, a place in the network of society. His certain origins are obliterated. The significant relationships of his life are gone, even if catching up with time as though it had somehow tracked down Epimenides goes quickly, although, strangely, he also goes on to live a long life.

The Nine Heroes of Sardinia

Unnatural long sleep is also found in the Sardinian tradition of the Nine Heroes. Aristotle refers to it when he observes that, "even people perceive change they do not perceive a lapse of time," just as happens upon waking in those persons who, according to legend, sleep most of their lives in Sicily.

commenting on his passage, Simplicius explains that the nine heroes are nine sons of Heracles and the daughters of Theseus.¹⁶ They died in Sardinia where their bodies remain intact and undecayed as though they were only sleeping. The Greek commentator Philoponos says that 'sick persons were said to go to the heroes in Sardinia and be healed, and going there they slept for two days or a year, and when they awoke, they thought it was the same time as when they died, stood by the heroes'.¹⁷ So the texts indicate that there was a Greek legend localized in Sardinia according to which nine heroes lay in the earth so preserved in death that they appeared merely to be asleep, that some persons visited them to be healed of sickness, that the visitors tell, asleep next to the heroes and upon awakening found to their surprise that a long period of time had passed.

In modern European traditions heroes such as Charlemagne, Holger Danske, and King Arthur sleep often in a room in a mountain awaiting the time when their help will be needed. Many legends tell how persons come upon (or are brought to) the place where the great hero and his men sit sleeping, where strange events take place including an interrupted passage of time.¹⁸

Abimelech

More like the experience of Epimenides is that of Abimelech, found in *The Legend of Abimelech*, a composition most likely of Jewish origin with second-century Christian reworking dating to around the second century AD.¹⁹ It is known in Greek, Ethiopic, Armenian, and Slavonic versions, although it was probably written originally in Hebrew or Aramaic.²⁰

According to this work, Jeremiah prayed to the Lord to spare the Ethiopian king Abimelech from seeing and experiencing the ruin of Jerusalem, since Abimelech had done so much for the people of the city and for Jeremiah in particular. The Lord instructed Jeremiah to send him to the vineyard of Agrippa where the Lord would take care of him until the people should return to the city. So on the following day Jeremiah sent Abimelech to the vineyard of Agrippa to get some figs to give to the sick. After Abimelech got the figs it was midday so that he had to take shade of some trees and rested his head on a basket. He slept for sixty-six years. When he awoke, he thought he had slept only a little while. The figs were still fresh and dripping with milk. He returned to Jerusalem where he recognized neither the city nor his house. When he asked an old man where Jerusalem the priest Baruch the Levite and the other people of the city were, the old man answered that the people were in Babylon, having been captured and taken there by King Nebuchadnezzar sixty-six years earlier and Jeremiah had gone there to prophesy to them. After Abimelech told the old man his story and showed him the figs, which were fresh out of season, the old man concluded that God wished to spare Abimelech the ruin of the city.

The Seven Sleepers of Ephesus

From the legend of Abimelech it is only a few steps to the famous story of the Seven Sleepers of Ephesus, a Christian legend found in Greek as early as the sixth century and thereafter for many centuries in different authors and an

gauges. It is perhaps best known within the Christian Church. Lucius and Jacobus a Voragine

According to legend, when the Emperor Decius was persecuting the Christians in Ephesus seven Christians (young and old, rich and poor) fled to Mt. Celion to hide. There they fell asleep. Their hundred and fifty years' sleep during the reign of the Christian emperor Valerian is taken as a story denying the resurrection of the dead. The seven sleepers wake, finding they had slept only overnight, and resumed their concern about the world from Decius. One of their number, Melchus, went to the city to buy some food for information, and was astonished to see a cross over the gate and a head of people using the name of Christ. When he asked them, they acknowledged the vision with which he paid. Thinking that the stranger had found a good reason, the baker began whispering to others, which caused Melchus's previous denial to have been discovered. Soon he was summoned before St. Marcellus, a bishop, and Antipater, the governor, who questioned him about his new faith and about the gold money. No one recognized his names or his sin. And when Melchus asked about Decius, the bishop explained that he had died long ago. Melchus returned them to the cave, and when they saw the holy youths with glowing faces, they fell down and glorified God. The emperor Valerianus was summoned to Ephesus. One of the seven explained that God had destined them to endure so that people might believe in the resurrection of the dead. Then he soon died.

In the story of the Seven Sleepers, as in the Abduction legend, the supernatural long sleep acquires a purpose, while the story is apparent to the protagonist and to others. The arbitrariness concerning the person who falls asleep, the occasion on which it occurs, and the reasons why it happens in the more religious legends is transformed in the Jewish and Christian narratives into meaningfulness, for the mysterious sleep is effected by God, who brings it about in order to protect the protagonist on a certain occasion or to convey a message to persons at a later point in history.

cf. ATL 766. *The Seven Sleepers*, Cambridge 1963, 153-154, 185-186, 210-218, 218ff., 188ff., 188ff., 1277-786. *Antiquities of the Jews*, ed. Eusebius and Jerome 93, 112-114, and 89-96, 254-255, 270-271, 288-289, 333. *Antiquities of the Jews*, ed. Ashmun, 1861, 115-116. *Cleaver* 1861, 113. *Travaux de la commission de la langue*, 1861, 115-116. *EM* 4:42-58. Karlinger 1986.

1. Lamm 1976:41-42.
2. Hartland 1891:161-254. Röhrich (1962) 1:124-145, 274-280.
3. Briggs (1971) B1:33n.
4. Diogenes Laertius 1:109-115, Apollonios I, *Pliny NH* 7:15-17.
5. *FGH* 115 F 67-69.
6. Forty: Pausanias 1:14-4. Sixty: *Suda* s.v. Eptanemides.
7. Diogenes Laertius 1:112. *Pliny NH* 7:175.
8. Democritus 190.
9. *Plinius* 16:1.
10. Rohde 1880:161.
11. Rohde 1880, 1892.
12. *Physica* 218b 21-22n.
13. Schol. on Aristotle, p. 388a, ed. Brandis.
14. Schol. on Aristotle, p. 388b, 3 ff., ed. Brandis.
15. Rohde 1880:160. Hartland 1891:161-254.
16. *Parasynonyma Irenaei* 3-4.

7. Huber 19, D 407–418, 422–426; Schröder (1986) 3, 292–294.

8. Comparsu, *Varro*, 11–12. Menippus satirically composed a life in the first century B.C. that was more or less imaginary. He seems more like a caricature of his own age than a mirror of it. See Turner Cèbe (1998) 17, 1895–1941.9. *Legenda Aenae* 9b.

Shepherd Who Cried “Wolf!”

A shepherd repeatedly calls out for help against a wolf (or other predator) and the villagers rush to help him, only to find each time that he is lying. When a wolf really comes, nobody believes his cry, so that the wolf devours his sheep.

This simple and familiar tale is AT 1333, *The Shepherd Who Cried “Wolf!”* For 300 years it is found in Europe, India, and elsewhere. The many printed texts of the popular Aesopic fable have probably contributed much to the oral tradition.

According to a German text, in which the story is recounted as a legend on the road from Oberweis to Altenhof, there is a old cross with an image of a wolf on it. That is what people say, reports the narrator, but it is really a lamb of God. There was a shepherd with his flock who cried out that a wolf was coming. People ran there to drive the wolf away, but there was no wolf, and the shepherd laughed at them. The shepherd did the same thing again, and a couple persons ran to him. But he told them, “a wolf really did come. The shepherd could scream as he wanted, but no one came to help him. The wolf tore the shepherd and quite a few sheep to pieces. That is why the cross stands there. The narrator then apologized for being so lame for a story, one that is also found in school books. But in Oberweis, the narrator says, it has always been told of the cross.

The Foolish Shepherd in Ancient Fable

The tale is found in five ancient fable collections, the collection composed in Greek verse by the Roman fabulist Babrius in the first or second century A.D. and the so-called Augustana Collection, or Recension I, an anonymous compilation of Aesopic fables in Greek prose composed around the second century A.D. Though Babrius’s text of this fable has not survived, we know its contents from a later paraphrase.³

According to the Augustana narrative, a shepherd who pastured his flock at a distance from a certain village used to play a joke. He would call to the villagers for help, saying that wolves were attacking his sheep. Two or three times the villagers ran from the village and then departed as the shepherd laughed. Finally, it happened that wolves actually did attack the sheep, cutting the shepherd off from his flock. He called for help, but the villagers, supposing that he was joking as usual, paid no attention to him, so that he lost his sheep.⁴

Since the ancient fable is found only in collections, it is accompanied by little contextual information. However, according to the epimythium (that is

the application of moral to the tale of the Augustan Collection to illustrate how the reward of Larcus is that no one believes his wailing when he is telling the truth. This truism is an international proverbial saying known also among the Romans.¹ The tale can of course be interpreted as a cautionary tale illustrating the bad consequences of lying, and indeed the behavior of the shepherd is essentially villainous; adults have often deemed the tale inappropriate for children, placing it from the sixteenth century onward in readers for school children.² Aarne and Thompson classify the tale as a "masks-tale," which it really is not, for the shepherd's behavior is not that of a mask but as much as that of an immature person showing poor judgment when like an errant child he serially repeats a joke or prank that has had some success the first time.

The Foolish Hunter

The basic argument of the tale is found with different imagery in other classical contexts. The earliest of these occurs in Xenophon's *Memorabilia*, in which composed in the fourth century B.C., in which the Persian prince Kyros is portrayed as being instructed in military science by his tutor. When Kyros declares that nothing seems to inspire soldiers more than hope, his teacher counters by saying that this is like a hunter who always summons his dogs with the specific call that signifies he sees their quarry. At first they obey him eagerly, but if he deceives them often, eventually they do not obey him even when he calls them with his eye on the prey. So also, he argues, the father, even when one person often gives another person false hope, then he is not believed even when he speaks of hope that is well grounded. And the teacher general should allow himself to say only that of which he is completely sure. The conversation between the two men that Xenophon invents may thus raise the kind of conversational context that could trigger the telling of the tale of the shepherd, since it makes the same point. One discussant suggests that taking liberties with the truth can be useful, prompting another discussant to counter by citing a hypothetical instance illustrating how a person who lies may not be believed, since it is important to be believed. Kyros's father selects the inadequate example of the hunter and his dogs rather than the masks-tale of the shepherd and the villagers, and concludes by giving the new word its application to the topic of conversation with almost clarity: a hunter who behaves this way with his dogs loses credence; indeed, any person who behaves this way loses credence; therefore, a military leader in particular should never behave this way.

The Foolish Mistress

The same underlying thought is expressed by Horace. At the end of one of his epistles, the poet compares a constantly groaning traveling companion to the tricks of a mistress who so often laments to her lost piece of gold or stolen jewelry that she is not believed when she suffers an actual loss and needs

πρῶτος σάλιεναι a person who has been tricked once before does not care to be the πρῶτος αὐτῶν βίκων at a crossroads, the agent weep and swear by Osiris that he really is lame.⁶

6. AT 1333. The source is cited as *West. ex. 136*. Perry 1987: 297–298. The best text is *Seneca* 140. See also *Lucian* 1949: 57–1949: 253. Bodker 1997: 100, no. 1312. Schwarzbach 1979: xv n. 76. Ashman, type 1333. EM 6: 1083–1086.

1. EM 6: 1083–1084. For India see Bodker 1957: 100, no. 1012.

2. Zender 1986: 157, no. 424.

3. RaP 169 = Babrius 169. Crassus.

4. Perry 213; Hsr 226.

5. *Seneca* 140. *Lucian* 1949: 57–1949: 253. *136* is also Perry 1987: 297–298.

6. EM 6: 1083.

7. *Cypriotes* 1.6.19.

8. *Epist.* 1.17.52–62.

Slaughter of the Ox

The *prologos* cuts off the feet of an ox in the evening in preparation for its slaughter on the following day.

This tale is AT 26, *The Slaughter of the Ox*. AT cites one Finnish and one Russian text. The protagonists fail to discover, of course, that they reverse the proper order of things: first one slaughters the ox, *then* one cuts off its feet.

A Greek Proverbial Expression

The same idea with a most identical imagery is found in the Greek proverbial expression “You’re flaying it before you’ve slaughtered it.” The paronomiapher Apostolides, who records the proverb in his collection, includes it with a list of several sayings that he explains apply to persons who do the last thing first. Although Apostolides lived in the fifteenth century, many of the proverbs in his collection are demonstrably ancient, and since the language of the expression is ancient Greek, it seems likely that it is an ancient proverbial expression. Although we cannot know whether the idea also circulated independently as a comic tale, the proverbial expression itself is a virtual tale, as in our own proverbial expressions “You’re counting your chickens before they hatch” or “You’re putting the cart before the horse.”

For other instances of proverbs that imply the existence of folktales see “Hatch, hen!” and “Tree Trunks Laid Crosswise.” But “Pises’ penny” and “The man carrying the beam” are more likely to refer to tales outside of themselves than is the expression under discussion, inasmuch as “You’re flaying it before you’ve slaughtered it” makes sense by itself without reference to something external, whereas the former two do not convey a complete meaning by themselves and so presumably allude to independent narratives.

Lit. (AT 1261, *The Slaughter of the Ox*) Crusius 1689:39

1. Apostolos 14:75 = CPG 2:23. *πρωταρχαυτην δεποιε*,

Smith and the Devil → Sisyphos and Thanatos

A smith (farmer etc.) receives Christ and St. Peter hospitably, for which he is granted three wishes. Instead of asking, pardon for eternal salvation, he wishes, for example, that whoever sits on his smith (or farmer) stool, that he smith should permit him to rise. That whoever sits on his stool, he be forced to remain in it until the smith (or farmer) wishes him to descend, and that he have the power to will persons or things into his knapsack. When the tax (Death) comes to take the smith, the latter employs one of these powers to trap and discomfit him until he relents, agreeing to accept without taking the smith.

The incident is usually repeated with each of the smith's powers. While the devil (Death) is bound, it is sometimes said that no one on earth dies. In the end the smith proceeds to the gates of Hell, where he is refused entrance; whereupon he goes to the gates of Heaven, where he is likewise rejected. He may then get into Heaven by a trick, or he may go elsewhere.

This comic tale of the clever man and the stupid angel is A. 130A, *Der Schmied und der Teufel* (Death).

In the Grimms' tale *Der Spieler*, or 'The Gaming House', a gambler nicknamed Gambling Hansel gave lodging and rooming to Our Lord and St. Peter in return for which Our Lord on the following morning offered to grant him three wishes, thinking that the gambler would ask for Heaven. But instead he wished for cards that never lost, dice that never lost and a true tree on which no one could get down once he had climbed it, until Gambling Hansel should bid him. The man now gambled bravely and was winning so much that in fear St. Peter suggested to Our Lord that since he might end up winning the whole world they should send Death for him. Death came to the next morn'g he was gambling, and asked him to step aside for a moment, but the man told him to wait until the game was over and then to come to get him on the tree and get them something to eat. Death climbed the tree and could not get down again. When he had seen that for seven years, during which time no one had died, St. Peter said to Our Lord that no one was doing anything and that they themselves would have to go down. They went to the place where he released Death who immediately threatened the gambler and went with him to the netherworld. When the man was released from the gates of Heaven and then at the gates of Purgatory, he went to the gates of Hell, which admitted him. But there he began gambling again. One time, winning the devil's millions by means of his unbeatable cards, with the help of these devils he went toward Heaven until they let him in, but he caused so much trouble there that they threw him out again, whereupon his soul shattered and he died, like all the gamblers.¹

In a German *Alteutsche* composed in 1550, a peasant was granted three

women in having given shelter to St. Peter. He asked to be able to recognize Death, that as one wife blew in a cold fire had to keep blowing, and that a conversation his chair would be stuck so long as the peasant wanted. Twice thereafter, the rain began, Death was wanted to carry him away. The first time the rain ceased Death took him from a fire before his departure, and the second time he asked that Death stay long enough for him to make out his will. Thirty years later when the earthly had become too full of people, St. Peter returned and persuaded the farmer to release the devil who had become gaunt and black. In return, the saint promised the man an odd time a hundred years of life.

According to a narrative collected in India, a clever and skillful carpenter grew old and was concerned that the god of death would take him away. So he hewed out a tree and constructed a door in it so skillfully that it could not be seen. When the god of death came for him, he invited the god to inspect his handiwork and then imprisoned him in the tree. Meanwhile, people ceased doing the virtuous acts overruled, and crime increased. The relatives of the missing god pressed Bhagwan, the Almighty, to avenge the missing deity. Bhagwan invented the first alcoholic beverage, descended to earth, and offered the drink to everyone. The intoxicated drinkers became la kative, among them the carpenter who thereby gave himself away. The Almighty released the god of death, who was himself half dead, and the carpenter was taken away to the land of dead. Bhagwan taught the local people how to make the drink, which has since helped people prepare themselves better for death.

Sisyphos and Thanatos

There is a touch of the mythical in these texts in which the celestial powers express concern when an unstoppable gambler threatens to win the entire world. Human beings cease dying because a smith or carpenter has bound Death. But the ancient Greek counterpart of the tale is, as usual, not a myth but a legend. It was attached to Sisyphos and Thanatos (that is, Death). Unfortunately, the narrative has come down to us in only one passage, and it is abbreviated.

According to the mythographer Pherkydes, as summarized by a scholiast, Sisyphos once incurred the anger of Zeus, who thereupon sent Thanatos for him. But Sisyphos perceived the approach of Thanatos and bound him in strong bonds, whereupon human beings ceased to die. Eventually Ares released Thanatos and handed Sisyphos over to him. Before he died, however, Sisyphos entrusted his wife, Merope, not to make the customary offerings upon his death. When some time passed and the wife of Sisyphos still had not performed the rites, Hades asked Sisyphos about it and let him gain order that he might approach his wife. But when Sisyphos reached Corinth he did not go back again until after he died of old age. After he died, Hades made him roll a boulder so that he might not run away again. The scholiast cites these exploits of Sisyphos in explanation of Homer's calling him the "most cunning of men."

A similarity between Sisyphos and the clever smith of *The Smith and the Tree* has already been noticed, though the extent of the parallelism between their stories has not been penetrated, nor despite the condensed nature of the Greek text and, of course, the differences in the societies that shaped the ancient and the modern narratives, they have more in common than at first ap-

poers (1. A deity, apsa, and a mortal man – disputes, Death is etc. – etc.). But the man recognizes Death and manages to kill him even though he is so that the man escapes being afraid, while Death is a mortal human beings cease to die. As a result of his death, man is set free. Death is released from his bondage and “confronted Death saves the man and carries him off to the death realm (Hades, the man enters, is set free to enter into or to escape from, thus, the cosmic realm, death on Earth, Hell, earth, etc.). In the ancient as in the modern tradition the tale of the Sisyphus comic.

Zeus's anger at Sisyphus's which motivates his dispatching Thanatos to him corresponds to the point in the criminal tale in which Christ and St. Peter are greatly anxious about Gambling Hansel, which motivates their sending Death to fetch him. The scholar's statement that Sisyphos “performed the annual of Thanatos” takes on a new meaning when his deed is that of the Sisyphos summarized above in which he has used his cunning to avoid his duty to recognize Death. The idea is that death has been kept from intended victim in the guise of an ordinary man. Like an underdog dog, who is not the demon an unfair advantage, but the intended victim can recognize Death in any guise, he has an opportunity to take preventive measures, preventing the approach of Death, the trickster renders vain the idea by sending him. Finally, now Sisyphos accomplished this we are informed. Perhaps he is on a high chair, as in recent forms of the tale, perhaps he is on a high chair, such as that in *Sisyphos hat die Hölle errichtet*. In the latter, the man asks the ogre to try on the chains, intended for use by him, when upon he greets and he is bound. The Greek text says only that Sisyphos binds Thanatos with strong fetters.

The binding of Death has in turn cosmic consequences: the dissolution of activity in his sphere of influence. In short, death is a cosmic cause – even a condition that in Grimm and the *Völsungen* causes consternation in Heaven and prompts divine intervention. Though nothing is said in the Greek text, it is likely that Zeus is similarly upset by this threat to cosmic order and so sends an agent to correct matters. For we see how that Zeus's son Ares comes and releases Thanatos from the fetters with which Sisyphos bound him. Thanatos now executes his original mission, carrying Sisyphos off to the death realm, though not before the cunning man has had a chance to conspire with his wife, just as in the Grimm's tale. Death now resumes his original task, carrying Gambling Hansel off to the otherworld.

Although the contents of the ancient and the modern stories differ in their content, we also find a range of similarities in the modern tales, and they all ancient and modern have in common the hero saving his ways to escape from an undesirable cosmic realm (the death realm or Hell) and to enter into a desirable cosmic realm (earth or Heaven).

For a discussion of the final trick by means of which Sisyphos wins a respite from death, see “Lord's Prayer.”

peasant, and the son of the smith was surprised to have to be a slave to his lord. The young Solomon showed no signs of making any better or perceptive judgments. Instead, he told his mother that he had been unjustly situated for Solomon was not his own son and that he was a slave to him. He told Solomon and bring him back. The youth was rejoiced by this new judgment he made, and after a number of other episodes, Solomon returned to his mother.

According to an Estonian version, the queen, a slave to a country, sought unjust judgment whereupon her unborn son was abandoned. The queen despises the justice of a woman who is the longest of the queen was threatened to get her revenge after the birth of the child. Some weeks after having delivered a son, she entered the midwife's kitchen to the kitchen woman and bring her his heart to eat, but as the woman was about to cook, she wanted he begged her to kill a dog instead, bring its heart to his mother, purposefully dropping it as she served it, so that the queen would decide to eat it and then carry him to the smith's barn, where someone was working. Not only queen worried about it what the king would say when he came to, she also knew that she was pregnant. Having heard that the smith's wife had recently given birth to a fine son, she went to the smith's house and took the woman's son for herself. But the next morning the smith's maid discovered a snake child lying in the straw of the barn. The smith and his wife accepted the child as a gift from God in place of their own son and gave it in the name Solomon. The son of the smith and the son of the king brought the same age, grew up together. One day when the king and his son were walking in a park outside the city, Solomon joined them. The king asked his son what his child was dead and the child answered that it had died and should be properly prepared in ten years it would yield fine harvests. The king then asked the same question of Solomon, who replied that it was a good place for training as a boy. He asked with the boy's reply, the king adopted him as a foster son. Solomon grew up to be a fine man. After more displays of Solomon's cleverness, the king announced that his own son was so foolish where as his foster son was so intelligent and intelligent Solomon then revealed to him the truth of his origin. The queen and the child in order to escape her husband's wrath and was never located. When the king died, Solomon ascended the throne and reigned a long reign until he too died.¹

In a Turkish text summarized by Eberhard and Barakat, the sultan gave birth to a Negro child in the absence of the sultan's wife in order to avoid difficulties exchanged it with a gypsy child. As the supposed child of the sultan grew up, he showed the traits of a gypsy. One day when the sultan came by chance to a gypsy camp he saw a Negro child communicating with the gypsies and having everyone work for him. Seeing that the last master he knew had exchanged the two children again.²

The game featured in the episode of the children's king has been reported as a children's game in Asia. The boys assign the roles for their drama and then follow a course of action that is similar to a before their play begins. The game is said to have been very popular in nineteenth century Kashmir where it was called *solam*. It was usually played by four or five boys, one dressed marked sticks according to certain rules to determine the assignment of roles which were *patishah* (king), *emir* (vizier), *solamci* (chief), and *solamci* (nest man).

When play starts, the vizier brings the thief before the king, hails the king, and presents the crime, telling the king of the thief's crime. The king then announces one or another punishment from a large repertoire, such as "to give him Bengali comfort" (in which case the vizier kicks the backside of the prisoner).

Sometimes in antiquity *The Secret of the King and the South* seems to have been drawn upon for an anonymous literary composition treating the childhood of Jesus, the so-called *Arabic Infancy Gospel*. Probably translated from Syriac, the Arabic work became well known in Muslim lands and influenced the *Kur'an*. According to this work, in the month Adar the young Jesus gathered around him the other boys as though he were their king, and they spread out their clothes on the ground for him to sit on, placed a garland of flowers upon his head, and stood on either side of him as guards. They forced all passers-by to come before Jesus and prostrate themselves before him, after which they might continue their journey. Jesus did a so many a number of miracles.

Since several features of Jesus' biography as related in the canonical gospels make a neat fit with the tradition, it was easy and evidently tempting for literary fantasists to draw upon the oral tale in order to fill in details of his early life. Like the protagonist of the tale, Jesus was saved by a monarch (God) but was reared by a humble, putative father — the carpenter (Joseph). This arrangement leads neatly into the second episode of the folk tale, in which the princely qualities of the apparently humble protagonist emerge in the simple games of childhood. The subsequent incident at Jesus' "baptism" in the temple in Jerusalem harmonizes with the episodes of the tale in which the youthful hero's cleverness and judgment are illustrated, and at his death Jesus regains his place in the "kingdom of heaven." His royal status is expressed by his messianic title of King of the Jews and by his secular title of King of Kings.

The Kyros Legend

There are interesting points of contact between the modern oral story and the ancient legend of Kyros, Cyrus, of Persia, at least as it was known to the Greeks. Herodotus's narrative of the early life of Kyros forms part of his account of the rise of the Persian empire. According to him, Astyages, ruler of the Medes, had a daughter, Mandane. The girl once had a dream that she urinated so much that her urine filled all of Asia. When Astyages learned the interpretation of the dream that the Magi gave, he was afraid, so when the girl was old enough to marry, he married her not to a Mede at all, but to a Persian of middle rank named Kambyses. Mandane had a second dream, in which a vine grew from her genitalia and spread over all Asia. The Magi interpreted the dream to mean that Mandane's son would rule in place of Astyages. So he sent for his daughter, who was now pregnant. When she gave birth to a son, Kyros, Astyages sent for his most trusted servant, Harpagos, and instructed him to take the child home, kill it, and bury it. But Harpagos gave the baby in turn to Mitradates, one of the king's herdsmen, ordering him to expose the child in some desolate place. And Mitradates, bringing the child home, was informed by his own wife that she had just given birth to a dead child. She persuaded her husband to exchange the children, keeping Mandane's child and raising it as therown, and exposing therown dead child. Mitradates did so, and a coup e

days later he went to Harpagos and reported that he was no part of the murder of the corpse of the child. Harpagos was so distressed to see and hear this news

When Kyrus (who did not yet bear this name) was ten years old, his father was revealed in the following way. He was playing in the street of the city with some other boys, and they chose him to be their king. He assigned their different jobs to different boys: some he said should be soldiers, some to be dog-wards, some to be a messenger, etc. But one of the boys, whose name was Mavromedon named Artimbares, did not carry out his orders, so that Kyrus told the other boys to arrest him, which they did, and he was whipped severely. Then he complained to his mother, who in turn complained to Astyages that he was a cruel and crueler than the son of a herdsman. The king sent for the agent, his son, and his son, Astyages, asked the boy how he, the son of a herdsman, had dared to outrange the son of a distinguished man. Kyrus replied that he had done so just for fun, as in a game the average boys had made him their king, since he seemed to be more competent for the role, and whereas the other boys carried out his orders, this boy paid no attention until he was punished. As Kyrus spoke, the king, surprised to see he was from his looks a sage and his unservile nature, Astyages said to his son Artimbares, saying that he would take care of the matter. Then he extracted the truth first from the herdsman and next from Harpagos. The king then, seeing the herdsman but pardoned Harpagos, terribly punishing and punishing him his only son at a banquet. Concluding, however, that he replaced the dead child, he filled when Kyrus was made king, of his playmates so that he himself had no more to fear from him, he sent Kyrus to his mother's country. Later, after the instigation of Harpagos, Kyrus began to come to the aid of the Persians. Astyages dispatched a messenger to him, threatening him, but Kyrus answered only that he would come before Astyages in person. He came to Astyages in battle and became ruler of Persia, instead of being a vassal of the Medes over the Persians and establishing Persian domination. But he did no other harm to Astyages, keeping him with him until he died.¹

The international, hostile and the local drama begin with the coronation of the monarch is upset by a metaphorical message (2) issuing from one concerning his son, grandson. (3) Determining to have his name restored, he orders a trusted servant to kill the child, but as the compassionate and a better, or his agent, allows the child to live and the possibilities of the newborn child of a humane family. The only growth to adulthood or youth shows his royal qualities when he is playmates choose him as king in their games (8). When one of his subjects' complaints in distress, he has him punished. (9) The disciplined child complains first a child, nature and he has mutilated a child of high birth. (10) After finding the action of the king, (11) who perceives the truth. (12) The king turns his attention to the supposed parents of the youth, after which (14) the verb forces him to set away. (15) When the king sends a messenger after him, he had seen that the messenger was his answer. Eventually (17) he is given that a letter of shame to the king.

The first episode takes the story from the source of the myth, that is, the parent law and the infant prince, through the effort to find away to do so, in the exchange of the prince for a pander. These parents are so much easier to perceive than to describe. First, and the ancient legend introduces an additional generation, presenting the possibility as originating in the child's grandpa

the same that in his father or mother, so that the child's grandfather plays the role that in the Greek story is played by one of the child's parents. But a shift from father to mother as grandfather is a common kind of variation in oral narrative. Second, the Greek text is thus dramatized, the threat posed by the infant, and the queen's instructions to the parricide, by having the unborn prince enbar-rass his mother by uttering some private truth about her while he still resides in her womb. In that truth he often expresses metaphorically such as by using a proverbial expression. For example, when the queen gossips with the wife of a smith, he says: "One bitch gives to another." In another text he observes: "See a trout become a sea fish that a whore like a whore." There is certainly a connection between this odd event, in which metaphors issue from a son in a womb, and the dreams that Mandane has, which the Magi interpret as metaphors from the son in her womb. And the consequences are the same, in that the metaphors provoke anger or fear, and ultimately hostility, in the monarch to ward off the threat of the coming to a decision to do away with the baby. The attempt on the child's life is unsuccessful, and, since the monarch delegated it to a mother, the monarch is now unaware of the true status of his/her child. Again the Greek narrative is slightly more complicated here, having Astyages delegate the job of executioner to a trusted kinsman, Harpagos, who in turn delegates the task to a herdsman, Mitrdates, with the result that now neither Astyages nor Harpagos knows the true status of Kyros. The ancient legend like *The Son of the King and the Smith* features an exchange of the royal infant and the humble infant as well as the subsequent rearing of the royal infant in the household of the humble family, but the royal family does not correspondingly rear the humble infant, who dies in childbirth.

The next episode shows how the prince's noble qualities of intelligence and leadership, which the tale treats as inborn rather than acquired, naturally express themselves in a term appropriate to the activities of his age, indicating that the boy was born to rule, not to be ruled, and that the punished child, who sometimes is the supposed child of the king, was born to be ruled, not to rule. There is an implicit suggestion that one cannot successfully tamper with destiny, which being part of the inherent order of things will win out in the end. The nobility and leadership of the prince's role as leader foreshadow his later role as king, and in the Greek story they also follow up the prophecies made at the beginning of the story, according to which the boy would someday rule.

In the final episodes the correspondences between the tale and the legend seem thinner. We hear much about the hero's movements and little about his wit, whereas this part of the tale contains many meaty instances of cleverness, the accomplishment of seemingly impossible tasks that the king assigns the hero or his supposed father, and the hero's displays of keen judgment or dexterity. In the legend there are traces of something similar in the events that precede rather than precede Kyros's departure for Persia. One piece of cunning is attributed then to Harpagos, another piece to Kyros. Harpagos, wishing to send a letter to Kyros in Persia but being unable to do so because of the roads being guarded, slit open the stomach of a hare, inserted a letter, sewed it up again, and dispatched a servant dressed as a huntsman to deliver the hare personally to Kyros, with instructions to Kyros to cut it open himself while alone. The hare was killed, and Harpagos thereby implanted in Kyros the idea of revolt.

ing against the Medes. In the second case, Kyros was sent against the fellow Persians to make war on the Medes, assigned even, maybe, the Persian army a day of hard no-sleep, also followed by a day of feasting, at Kyros's expense. Then he asked them whether they preferred miserably to die, or whether he meant Median or Persian supremacy. The plan was to seduce the Persians, appreciated the point of the mission and chose to follow Kyros. One could characterize Harpagos's plan as a seduction, but, especially, as a political trick, while Kyros's demonstration, which illustrates the relative durability of two different conditions, shows clever judgment.

A possible connection between *The Son of the King and of the Smith* and Herodotus's account of Kyros was noticed by Weiskopf, the first edition of his book on folk narratives in Herodotus. Since Al. Vries's edition of the brief description of it given by Vries in his *Herodotus, 1898*,¹ in the initial edition of 1910, he was unable to compare the same story with the one I indeed find here, but it did not escape his notice. In his study of mistakes that involve muddling, de Vries denotes a short tale from several European texts of the tale following a Russian tale published by Weiskopf in 1872, but he makes no mention of the Kyros legend, and, content with how Weiskopf in his conclusion that the folk narrative of the present tale developed from apocryphal legends concerning Sargon in Assyria. Later Weiskopf studied some of the same material but included the Kyros legend in his discussion, concluding that the legend of Sargon asking if his playmates should back to the legend of Kyros. Like other scholars of the day, de Vries and Weiskopf were interested primarily in discovering the origin of tradition, interesting motifs and in tracing their diffusion in the oral and literary traditions. Their investigations typically show an unwarranted confidence in the folk sources, and in deduce such information from the collection of folk sources, even when he deduce from the sporadic literary evidence that exists from the Greek. De Vries concludes that the story arose in connection with Sargon because the Sargon tradition seems to him to be the most ancient, whereas for Weiskopf, who states that the Sargonite stories are of a kind that have deep roots, the tradition goes back to Kyros because Herodotus's narrative is the closest text with which he is acquainted. In truth we have no way of knowing how old the tradition is, but only that it must predate the earliest written texts of the story, perhaps 1400 BCE, and that it is arbitrary to identify the earliest published versions with the original story, since for the most part, it is essentially a chance that the story first was committed to writing and survives for our data as an artifact of the past.

1. Al. Vries, *The Son of the King and of the Smith*, Groningen: Groninger Universiteitspers, 1910, 1968-69, Vries 1928:326-335, 432-433; Weiskopf, *Herodotus*, FA 8:33-35, 187-189.

1. Vries 1928:322-324, Thompson 1946:159.

2. Vries 1928:320-32.

3. Leconte, 1959:166-170, 175. The text of the legend is given in the appendix to *Sargon in the World*, which contains the new translation of the entire prehistory of Sargon.

4. Eberhard and Boratav 1953:342, type 3-2.

5. Knowles 1893:464-465.

6. Oscar Cullmann, in Schneemelcher (1993):456-457.

7. For a discussion of the text of the legend, and a French translation, see de Vries 1910.

10. For a discussion of the text, see F. J. D. A. 35-67, where the work is omitted. The First Epistle of Peter 1:12-13 has a similar episode, as does Mark 4:26-29, which relates to the different infancy episodes of the gospel. For a discussion of the text, see F. J. D. A. 35-67, 144, and the article *Infancy of Jesus* in the *Encyclopedia of the Bible*, Vol. 1, 324-341, and Weiss, 1929, 7, and see the relationship of the infancy gospel and *The Son of the King and of the Smith*.

8. Herodotus 1:37-130. On the legend see also Justin 1:4-6.

9. Vries 1978:32b.

10. Herodotus 1:123-128.

11. Aly 1969:90 (the first edition appeared in 1921).

12. Vries 1978:334-335.

13. Weiss, 1929, 10-11.

Sowing of Salt ☞ Odysseus

A fool sows salt, the report of growing crops of salt or plants something else equally absurd.

Thucydides AT 120:0. *The Sowing of Salt*. It is known throughout Europe and Asia.

A Danish tale about the foolish folk of Mols, the Molboer, relates that once when salt was scarce a certain man of Mols had the idea of buying a ton of salt, piling it up, and sowing the salt so that no one would ever ask salt again. The other Molboer were taken with the idea, and a general decision was made to follow his good advice. They did so, and around harvesttime one of them went out to see how the salt was doing. He found the field overgrown with nettles bearing white flowers, which he thought must be salt.¹

Similar to the German version, when salt was once scarce the silly people of Schwarzenau accepted the idea of sowing their remaining salt in order to produce their own crop of salt. They did so, but the only thing that came up were stinging nettles.²

Other folks also sow other inappropriate things, such as cheese to bring forth a crop of bringing, or pumpkins to lay or bones to grow young animals and grain that has a ready-made cooked, such as the fool from India who sowed roasted sesame seeds. In modern jargon a clever man feigning naïveté says he intends to plant cooked beans.³

Odysseus Sows Salt

In classical tradition the sowing of salt is attached not to a fool as such but to the clever Odysseus, who only pretends to be a fool. The episode of Odysseus's feigned foolishness first mentioned in the *Kypria*, an epic composed in the seventh or sixth century B.C. and now known only in summary.⁴ The episode was the subject of a lost tragedy by Sophocles, *Odysseus Alkinoös*, or "The Mad Odysseus." Odysseus's feigned madness is next mentioned by Lycophron, Apollonius, and Lucian, as well as by the Latin authors Cicero, P. n. Hyginus, Servius, and Lactantius Placidus.⁵ From these sources we learn that Odysseus, pretending to be a fool in order to avoid military service, put on a fool's cap, yoked together two different kinds of animals, to his plough, either an ox and a horse or an ox and a donkey, and sowed salt, and that Palamedes

chain proves to be another thing (stronger) that is even stronger, until for one reason or another the series of successively stronger things comes to an end.

These tales belong to AT 233, *Stronger and Stronger*, for which several subtypes are distinguished, differing from one another in their narrative situations and in the content of their chains. The tradition is known from Europe to the Far East.

In some tellings of *Stronger and Stronger*, the principal character blames someone for an injury. Thus, in a Mexican text collected from an elderly woman in 1946, an ant once broke her leg in the snow and brought suit against the snow. But the snow told the judge that the sun was mightier, since he melts the snow. The sun in turn said that God was mightier, since he hides the sun. According to the cloud, the wind was mightier, since he pushes the cloud. The wind was mightier yet, because she stops the wind. But a mouse was mightier than the wall, because it gnaws the wall. The mouse said the cat was mightier inasmuch as it eats mice. The cat accused the dog, which chases cats, the dog to the stick, which beats dogs, the stick to the fire, which burns sticks, fire to water, which puts fire out, water to the cow, which drinks it, the cow to the knife, which kills cows, the knife to the blacksmith, who forged it, and the blacksmith to God, who made the blacksmith. There the judge had to stop, because he could not interrogate God.

Here we have the chain: snow, sun, cloud, wind, wall, mouse, cat, dog, stick, fire, water, cow, knife, blacksmith, God.

In a Chinese variant of the same tale collected from a male informant in 1962, a thrush looking for food in the cold broke one of her claws. So she blamed the frost, but the frost said the sun was worse, since he melts her. So she flew to the sun, who said the clouds were worse, since they covered the sun. (The chain continues with wind, wall, rat, cat, dog, cloud, fire, water, ox, knife, and blacksmith). But when the thrush accused the smith, he said, "Why is this ill-omened bird pestering me?" and killed her.¹

Chains with similar elements are sometimes found cast not in narrative situations such as this, but simply as factual statements. These statements have something both of the proverb and of the riddle in them, since they mix general truths with the specific. For a though each statement can be true comparatively, only one statement can be true superlatively, since of course many things can be stronger than other things but only one thing can be the strongest of them all. They differ from an ordinary riddle—Motif H631, *Riddle: what is the strongest?*—in that there is not simply a correct answer or a best answer but rather a chain of answers that in the telling of the story appear in a fixed order and have a relationship of strong and stronger. Motif 242, *Stronger and strongest*.

Thus in a Jewish story Rabbi Jehada said that there were fourteen things of which one was stronger than the other and of which one was strongest of all. Stronger than above, for only the earth rises above it, stronger is the earth, but the mountains rise mightily above it. The chain continues with iron, fire, water, clouds, wind, wall, mankind, sufferings, wine, sleep, sickness, the Angel of Death, and finally an evil wife. Here is often the last item in the chain—the solution—as it were—the climax of the story. Shiel points out that Rabbi Jehada's chain actually involves sixteen items rather than the promised fourteen, but the

ribbi seems not to have counted the Angel of Death and the wife as part of the total. This text is a story only in the sense that the statements are uttered by a character who utters them in a particular occasion, but in some cases even the minimal frame is absent.⁵

A Greek Chain

That stories of this sort, from old among the ancient Greeks, can be seen from a fragment of a lost play composed by Diphilos, a part of New Comedy. A scene from the poet's *Diphilos* is described by Athenaeus in his *Symposium* as a discussion of riddles.⁶ Diphilos is represented there singing girls drinking and riddling during the Adonia festival of Adonis. The riddle was pronounced: 'What is the strongest of all things?' One of the girls said it was iron, adding, as proof the fact that men dig and cut everything with iron and in general use it against all other substances. The second girl declined, however, that iron, though was much stronger, since he works the iron, bending it, or softening it and making whatever he wants out of it, but the third girl proved that a penis was the strongest of all things, pointing out that the rump of the grooming smith is pierced with it.⁷

Diphilos's tripartite chain is iron, smith, penis. The sequence of iron followed by smith (or fire) is a traditional sequence within chains, as can be seen both from other texts and from the texts summarized above, in which we read '1) knife (that is, a tool, exemplifying *metat*), smith, god, 2) knife, smith, and 3) iron, fire (really a variant of smith, since the smith makes tools by means of fire). The third item in the Greek chain, penis, concludes the chain with witty and bald irony, just as the Jewish chain concludes with an unexpected domestic element, an evil wife. The chain on fire, water may have been a familiar one in Greek riddling, for it appears to underlie a more straightforward interpretation of the Homeric myth of Ares and Aphrodite. According to Herakleitos in his book of Homeric Hymnes, composed perhaps in the first century A.D., the triumph of the divine smith Hephaistos over the adulterer Ares and the subsequent rescue of Ares by Poseidon really signifies that the hardness of iron, Ares, is softened by fire, A Hephaistos, which is stronger than iron, but the fire in turn is extinguished when the glowing mass of iron is dipped into water – Poseidon. If a traditional chain helped to suggest this interpretation, then Diphilos's chain is perhaps a bawdy form of a play upon the conventional one. The gender of the riddlers reflects Greek custom, for Pausanias mentions that during the Adonia, a festival of Dionysos, women posed riddles and puzzles to one another after they ate, so that the practice of women riddling during certain festivals was customary.⁸

Questions and statements of the superlative certainly belong to the tradition of many peoples, but the Greeks seem to have had a special fascination with them. Kroisos wants to know who is the happiest of men. Pausanias reports a contest in riddling between the kings of Egypt and Ethiopia, to which one of them asks the latter what the eldest thing is (answer: time), what the greatest thing is (cosmos), what the wisest thing is (truth), etc. Theseaearchides declares that the oldest thing is god, the most beautiful thing is the cosmos, the largest thing is space, the strongest thing is necessity, the wisest thing is time, etc. Alexander

the Great asks the gymnosophists of India one superlative question after another.¹² And so on.

A Roman Chain

An illustration that chain falls of this sort were also current among the Romans is found in a anecdote concerning Julius Caesar that is recounted by Suetonius in his *Life of Julius Caesar*, one of the gossipy imperial biographies in his father's *Lives of the Emperors*. At one point Suetonius gives a string of humorous anecdotes and turns to its illustrating Caesar's reputed fondness for passive men's sexual relations. Some of this lore refers to an infamous affair between Caesar and Nikomedes, king of Bithynia. This was Nikomedes IV Philopator, who reigned ca. 94–74 B.C. Suetonius reports

That during his triumphal procession following his victory in Gaul he had reserved for his chariot two songs: various humorous songs, including the notorious one that went

'Caesar subdued Gaul, but Nikomedes subdued Caesar.
Behold, this is the triumph of Caesar, who subdued Gaul.
But there's no triumph for Nikomedes, who subdued Caesar.'¹³

Some manuscripts omit the second verse, and a few give the second and third verses somewhat differently:

'And why is there a triumph for Caesar, who subdued Gaul,
When there's no triumph for Nikomedes, who subdued Caesar?

A triumph in this sense was a ritual procession of a victorious Roman general along a prescribed route in Rome to the temple of Jupiter Capitolinus. The procession included civic officials, the spoils won by the *triumphator*, prominent captives, so-called *trionfi*, the general himself in his chariot and his army. The song Suetonius cites is therefore an instance of a *trionfi*, a song that the soldiers sing during a triumph. Triumphal songs might be ribald, like songs for certain other ritual occasions such as weddings.

The song allegedly devised by Caesar's men cleverly praised and mocked the general at the same time, linking his military activities, in which he excelled, with his sexual activities, in which he was conquered in the sense of his playing the role of the passive, or penetrated, homosexual. Comparisons between military and sexual activities were familiar in antiquity, as they are today, so that one activity was often spoken of in terms of the other.

The chain in the song is Gaul, Caesar, Nikomedes, that is, Gaul is strong, Caesar is stronger because he subdued Gaul, but Nikomedes is the strongest of all because he subdued Caesar. It is similar to the three-part chain in Diphilos's comedy *Trionfismipous* – in that the first item is something strong (the subordinate), the second the conqueror (Gaul), the second item is the man who masters it (the subaltern), the general, and the third item is, with humorous irony, the master's own sexual lover. It appears, then, that this chain was traditional among

both the Greeks and the Romans. Dying to free the party chosen, and Caesar's soldiers in first-century Rome, adapted it each to their own comic purposes. Even if the *senex* Latin song was invented and as such attributed anecdotally to the soldiers at the time when Suetonius wrote (approximately a century after the triumph), the implications are the same regarding the superiority of the chain to the Romans.

- [1] AJ 2031. *Stronger and Strongest*, Kahen 1857, Stoeck 1893, Gilbert 1917, 69–70, R. L. A. II.1. Haavio 1929, 21–79–80. Teichman-Mikkelsen 1934, 42–2, 82, 184. Trankner 1958, 144 n. 7. Schwarzbäum 1979, 173–174. Asahiman, type 2031.

The Esdras Chain

The story of the Three Bodyguards, which is recorded in Esdras 31–50, is a *topos* classicus for AJ 2031A. *Facile est esse Stronger and Strongest*. The dramatic date of the events is sometime during the reign of Darius (521–485 B.C.) at whose court the events transpire. If Esdras (also called Ezra) was composed around the second century B.C., probably in Egypt. The Greek apocryphal book, which is primarily a Jewish culture where it was originally composed in Greek or in a Semitic language, was anciently translated into Latin, Syriac, and Ethiopic.¹⁹

According to a charming but somewhat confused narration, King Darius of Persia went to his bedroom and fell asleep but then woke up again. Three members of his bodyguard decided that each of them should name the thing which he judged to be the strongest. King Darius would give the prizes to the man whose answer should prove to be the wisest: he would be crowned in purple, drink from golden cups, sleep on a golden bed, etc., as well as sit next to Darius and be called his kinsman. So each man wrote down his own opinion, sealed it, and placed it under the king's pillow. The plan was to give the statements to the king when he awoke, whereupon he and the three chief men of Persia might judge them. One wrote that wine was strongest, another that the king was strongest, and the third that women were strongest, but truth conquered everything. The king invited the three men of Persia and Media before whom the statements were read aloud. Then the king and the young men summoned to explain their statements. The first explained that wine overcame the minds of men; the second, that man was the strongest, but the king was the strongest of men; the third, whose name was Zoroabel, that men including kings were slaves to women, but truth was strongest of all, since it alone did not perish. The third speaker was crowned the winner. Darius offered the winner any boon he should desire in addition to the aforementioned prizes, and the youth asked the king to keep the vow he had made to rebuild Jerusalem and to return the vessels taken from it. Darius kissed him and proceeded to act upon his request. The young man went abroad, where he praised the King of Heaven, crediting him with the victory and the wisdom. Then he went back to Babylon to inform his brethren, that is the Jews, that they might rebuild Jerusalem, and persons were selected to go to Jerusalem.²⁰

The story of the three guards disturbs the chronology of Esdras and has to parallel in the sources known to have been employed by the composer of Es-

does not do so and indeed various different scholars have held that it is an addition to the text, that is, the exposure, an insertion made by the Greek translator (the language of the Greek was Semitic rather than Greek) or a later insertive work, into the text, in an interpolation. Since the story has been accepted as so thick and so important into the text, there also has been discussion whether it is a Semitic text, in Greek or Persian. But these questions are not of importance for the present investigation.

There are some oddities in the telling of the story. For one thing, the author gives Darius an awkwardly passive role in the establishment of the contest, although he is clearly in charge, but he played a more active role in different corners of the story. For Darius tries to bed wakes up again and, as for getting well served by his bodyguards, conversing among themselves, devise a contest, and themselves independently decide on their own that the king will give certain astonishing prizes as prizes to whichever one of them wins the contest. In the meantime and without explanation, Darius is again sleeping, for the guards, now to their written statements under his pillow, to be given to him upon his awakening. It would make far better sense, for the sleepless Darius to, through guards, in conversation, establish the contest himself, and determine the lavish prizes that he himself is to provide. He may then retire once more and his guards may give their answers at his pillow.

But that is not all; the chain itself is even odder and has occasioned much discussion. The sequence that all scholars perceive but none accepts is wine, king, women, truth. It is widely agreed that the third guardsman cannot originally have been permitted two answers and that his second answer, "truth," is a later addition to the story. One scholar concludes that there must once have been four guardsmen, each nominating one candidate for the strongest thing, and that the editor has reduced their number to three, giving the third youth the unexplained and unfair privilege of entering two nominations.¹¹ But that is not all. For interpreters also agree that there is no coherent connection between the remaining three terms in the order in which they are presented in the text (wine, king, women), and that the original sequence must have been rather king, wine, women.¹² Indeed, the first speaker begins by saying that wine overcomes all persons who drink it, including kings, which implies the sequence "king, wine." It is suggested that when the setting of the story was made to be Darius's court, it was necessary to elevate the monarch from the lowest rank in the hierarchy of the world's strongest things, so as not to insult him, as a result even to be raised a step, and "wine" was accordingly demoted.¹³

I do not find this reconstruction convincing, nor am I sure that a reconstruction back to a satisfying sequence is possible. Whether it is or not, the chain "king, wine, women" does not present a logically satisfying gradation. A king is strong, and wine is stronger, so it overcomes even kings, but in what sense are women stronger than wine? Do women not also drink wine? Indeed, the first guardsman states that wine confuses the minds of all persons who drink, not just kings. If his speech argues that wine is stronger than kings, it also argues that wine is stronger than women.

In attempting to understand this text, we must consult not only internal logic, but also the international narrative tradition to which the story of the Three Bodyguards belongs.

First, notice that there is a hint of a hidden link between the two strongest answers. For though the second speaker responds, "king, wine, woman," Ben Shimon only mentions both "men" and "king" as the strongest things. His speech begins, "Gentlemen are refined men, and kings the strongest masters, as they are masters of the land and the sea and everything that is in them." But the king is the strongest, since he rules over them, and women control them, for they are the thing they obey him."¹⁰ The third speaker evidently hears these two answers quite clearly, for he names "wine, men, and king" from the beginning of his speech in order to refute them. He says, "Is not a king great, are not men valiant, and is not wine strong? But one rules over them, salt of water?" For women gave birth to the king and to all the people who govern the sea and the land, and women have reared the persons who parted the vines that produce the wine," and he goes on to speak of women in other terms of axes and cavers.¹¹ So "men" is not merely a clue to "king," but an answer, apparently, that is suppressed in its own right. This conclusion receives confirmation from the fact that "men, king, women" not only takes a coherent sequence of things, stronger and strongest, but also corresponds perfectly with Celia Rabinovitch's chain "something strong, master of something strong, master's secret." This gives us the chain "wine, (men,) king, women, truth."

Let us now look at the narrative from another viewpoint. Notice that the dramatic situation of the story is essentially the same as that in Diphilos's story. Three persons compete in a contest of riddling, in each of them poses the riddle. What is the strongest thing?¹² In Diphilos's tale, an answer is chosen; the third answer is the best, the last player wins.¹³ But there is one important difference in procedure between the game played by the Samarians and that played by the royal bodyguards. The Samarians each propose a solution, then the one after the other see that the second game attempt to improve upon the response of the first girl's husband, and the third girl tries to improve upon the response of the second, which solution is heard. The bodyguards play by other rules. They immediately write down their solutions in private and seal them. None of them knows the solutions, but his comrades have devised until the day on which Darius asks the strongest solution and need aloud in public one after the other. Putting the case even more precisely, and need solutions *could* be arranged into a coherent reading as *pot* strong, *stronger*, *strongest*, which is not in itself likely, for example, they could have proposed "iron, wine" and "sky," here only a small chance, on a scale of ten, that the three statements would then happen to be read in precise, the reverse order. The rules of the bodyguards' game, therefore, are such that the solutions will not emerge in a sequence of increasingly better answers for the procedure dictates that the three responses will appear in a semi-arbitrary order. The advantage to the narrator is that he is thereby freed from the constraint of presenting the guards' answers according to the demands of a secret chain, which means that he can introduce an item or two that might not otherwise fit into a traditional chain. And this must be a privilege he values for his presentation.

At the same time, however, there is a counterforce that is at least as strong: the artistic requirement that the story be coherent and present itself as suspenseful in order to be successful as a story. For example, it would hardly work for the first speaker to propose the best solution right off. This constraint dictates, however,

responses all emerge in a logical and approximately suspenseful progression. Although the two principles are opposed to each other, it appears that both are at work in the story.

Answering to truthfulness, neither "wine" nor "truth" fits into a satisfying progression of strong to weaker or stronger. "Wine" is followed by "men" or "king," whereas we would rather expect something like "men are strong and wine is stronger since it overcomes them but sleep, as in Rabbi Jehuda's chain, that is strongest since it returns to men their strength. Instead, "wine" remains second. After "truth," which follows "women," the concept "truth" does not represent something stronger than women in the same way as lovers are stronger than the men who love them; neither "wine" nor "truth" gradates coherently with its neighbor. But answering to progressiveness, the internal sequence "man/king/women" shows a coherent gradation, even if its first element, which some readers deemphasized in the text. Moreover, the entire series concludes dramatically with "truth," which is situated at the end of the series where, for dramatic reasons, the winning answer should be. In sum, we have the chain "men/king/women," which is framed on the one side by "wine" and on the other side by "truth," neither of which gradates coherently with its neighbor.

The solution "truth," which seems to come out of nowhere, serves primarily to elevate the tone of the contest in order to accord with the sequel, in which the youth, a pious Jew as it turns out, turns toward Jerusalem and addresses the king of Heaven, saying that *wisdom* (that is, the winning answer) came from him. He [se]p[er] in [E]gypt; the riddler is a clever and god-fearing youth who finds himself at the court of a foreign monarch; was the favor of the ruler and helps his people in a time of need. The composer of the Three Bodyguards evidently had (or created) more answers to the riddle of the strongest than he really had room for in his tale. He loosened the structure by freeing himself from the strict chain as such, but he did not work out his idea consistently and smoothly, since without explanation he allowed his players more than three answers.

The six narratives cited in this discussion fall into one or the other of two basic formats. Either the principal character follows and participates in the chain as a co-creator, so the quests of the art and the thrusty, or the principal character or characters create the chain as an intellectual construction (so all the rest). The classic and apocryphal Jewish stories share the same structure of a riddling contest featuring three contestants, which implies that this was a feature of the traditional story of the time. And the Greek, Roman, and Jewish stories are all acquainted with the sequence "something strong, master of something strong, master's over," which implies that this chain formed part of that story. In the Greek and Roman texts the chain is deliberately humorous and obscene, and in the Jewish narrative it is somewhat light and playful before it confronts with a more dignified tone. The chains conclude sometimes on a serious and unassailably high note such as "God" (Mexican text) or "truth" (Esdras) and sometimes on a humorously low note such as "a bad wife" (Midrash) or "taxation" (as expressed in terms of "over" penis, Diphilas, Nuxiomedes (Suetonius), and, capping an internal sequence, women (Esdras).²⁹

his same word means both 'woman' and 'wife'. More important, the *Mythologies* also add a third point that is so obvious to most powerful mythologists, or the Athenians can manage without it: Perikles is himself commanding the Athenians, the day's ruler, rather than commanded by his king, and with a minor exception (185, 111), Thucydides (18, 216) follows Arandee's tradition in the final acquisition of something ruled, the ruler, and the ruler's wife, and, except in case of the second claim, features an additional male link, the wife's son.

Sunlight Carried in a Bag — Perdikkes

Persers fill a bag (or a wheelbarrow, etc.) with sunlight and bring it into a windowless building in order to illuminate it.

This punks up later as AT 245 *Sunlight Carried in a Bag at the Windowless House* in an English tale (a stupid inhabitant of Coggeshall built themselves a church but forgot to make windows in it, so they set some hampers outside in the sun to catch the light, shut them up, wheeled them into the church in wheelbarrows, and opened them up in order to release the light).

Perdikkes Collects Light

Although his tale of foolish behavior is not found in ancient literature worth noting is Greek legend in which a character treats light as a substance that can be collected. Herodotus relates that three Argive brothers hired themselves out to do menial work for the king of Macedon. The king's wife noticed that when she baked bread, the loaf intended for the youngest brother, Perdikkes, always disappeared. She informed the king, who, taking this as an ominous portending something or even a bad omen, ordered the men to leave his kingdom. The brothers said they would leave after they had been paid. Now, the sun was shining through the smoke hole in the roof onto the floor of the room in which they were talking, and the king, saying he would give them the wages they deserved, pointed to the sun. While the two elder brothers stood astonished, Perdikkes told the king that they accepted what he was giving. Taking his knife, Perdikkes drew a line around the patch of light on the floor, three times collected the sun in his lap, and departed with his brothers. When one of the king's attendants remarked on the youths' action, saying that there was a big miracle in his taking the offered wage, the king became incensed and dispatched his men after the youths to kill them. But once the three brothers had crossed the unsanctified river, it rose so high that the pursuers could not follow. The brothers settled elsewhere in Macedonia, on Mount Bermion near the Gardens of Midas, and from there they conquered all of Macedonia.

Herodotus does not explain either the import of the youngest brother's actions or why he is pursued, and it may be that the historian himself does not know. Perhaps Perdikkes symbolically takes possession of the king's wealth and thereby of the king's entire estate, and then calls the sun as witness to his claim? That is, pretending that the stingy monarch generously offers the brothers the entire kingdom as their wages, Perdikkes symbolically accepts the offer in their behalf, the entire transaction, in paying out in advance the king's even-

that loss of a kingdom to these two brothers. I would not say, however, that Ferdakes is to be commiserating the sunlight on the floor, but is saving it precisely by taking possession of it; he is not, as I have put it, 'putting it to rest' in the stable beds of his couch, but is saving it, saving because he asserts his claim.

Rather, when the moment comes for the sun, Ferdakes seems to be commiserating the light on the floor, perhaps he is commiserating a community around his property and collecting the light as sunlight to his cloak, in ordinary usage this verb 'put to rest' does mean 'allowing what is put to rest to rest, so that'. Ferdakes must be allowing the rain, the sun, the light, the sun's cloak or to be 'things as they are doing so'. Well, accepting the close connection between sunlight and gold in Greek poetry suggests that Ferdakes departs taking the sunlight with him to the end of his journey to that of Cardanus of Mas. Whether there is a deep connection with gold or not Ferdakes does seem to be taking the sunlight with him, at least symbolically, and it is on the significance of this fact that the story rests, for, perhaps this too signifies not gold but sovereignty.

An important respect in which the episode is so different from *Phonon* to the *Winnifred* is that for the hero is a trickster rather than a competitor, and he conceals it out of a cunning rather than a desire for personal purpose. The interest of the complex and puzzling story of Ferdakes is not, but it is a Greek or Macedonian tradition, of a man's capturing of it, *sunlight in a Bag* which it is not, but that it features an unusual motif, 'catching light in a container and conveying it elsewhere', that is later to stand as the principal motif of the folktale.¹

A similar instance of an apparently foolish idea employed cleverly by a clever man is the tradition that, one afternoon, Aiolos the god of the winds captured the eastern winds in sacks made of donkey skin. According to the biographer Diogenes Laertius, when the eastern winds were blowing so fiercely that they threatened to ruin the crops, Empedokles had some donkeys flayed and bags made of their hides, stretched these out over traps and mountain ridges in order to catch the wind in them, succeeded in stopping the wind, and so earned for himself the nickname 'wind checker'. So Empedokles treats the wind the way Ferdakes treats sunlight as a material thing that can simply be collected and carried away.

These stories should be distinguished from narratives in which a clever man deliberately employs a foolish idea in order to give the false impression that he is a fool, as Odysseus does when he sails a field with sails set. 'Sowing of Sails', an instance of the adaptation of a humiliated fate to a trickster who is now playing the fool.

1. Cf. AT 1245 *Sunlight Carried in a Bag*, *Rapports de l'Association Finno-Ougro-Finnique* (Helsinki 1961) 278-279. Ashliman, type 1245.

1. Briggs (1970) A243.

2. Herodotus 8.137-139.

3. How and Wells 2.283.

4. Aylmer 197.

5. For an explanation of the use of the word 'trickster' in this title, of course, see my book.

more than as a story line and the philosophical underpinnings of four elements according to which our first novel's characters are the first introduced elements of the universe; see the discussion of the *strages* in *Arnodne* 15 on how the red in Brahmins' *strage* fire as a material substance from the rays of the sun.

b. A. Ows, *Harper* Qd. 131–70.

Kosmos = *kosmos*, Dionysius' *Laotian* 3.61. See Page 407–338 for a discussion of ancient and modern magic for controlling the wind.

Three Brothers ☞ Roman Proverb

Since a certain man had three sons and only one house to leave them, he told them to go out into the world and learn a trade, and upon their return he who should put on the best performance would get the house. So they each learned a trade: one to be a farmer, the second to be a barber, and the third to be a fencer. When they returned he made a display of their skills: the barber shaved a hare as it ran past without cutting the animal; the farmer replaced the shoes of a horse as it raced past drawing a carriage, and the swordsman brandished his sword so skillfully that though it was raining, no drops reached him. The father awarded the house to the fencer. But as the brothers were fond of one another, they all moved in and lived together, made much money from their skills, and when one died the others grieved so much that they too died, so that all three were laid in a single grave.

This fable is classified as A1.654, *The Three Brothers*. It is first found ca. A.D. 130 in the *Syllis*, cf. *Apian* 15, Gen. 1, where one skillful brother can remove the pot of a running hare without hampering its movement, another can remove the shoes and rider of a galloping horse without causing it to lose speed, and the third can keep in place all the feathers of a featherbed that has been opened up on a windy mountaintop.²

A Roman Proverbial Expression

Although the tale is not attested in ancient sources, a proverb employed by a character in Petronius's *Satyricon* shows a familiarity with a motif like that of the skillful barber or perhaps of the amazing farmer, reminding folk-narrative scholars of the present folktale.³

Speaking of the craftiness of a certain man, the freedman Echion, whose speech is full of proverbs, remarks: "He could trim the claws of a kite in flight. Trimming the claws of a predatory bird without disturbing its flight is much like shaving a running hare without harming it or, as other texts have it, flaying a running hare. Why, the aims of similar fantastical skills are occasionally found as independent statements in more recent times as well, such as 'He could grind a saddle on a nag in full gallop.' Since it is impossible to say whether they have been inspired by the original tale or are old instances of popular wit that have contributed to the formation of the tale, we can only speculate whether *The Three Brothers* is a folktale like it was known to the Romans.

Other proverbial expressions in Petronius that may allude to folktales in

clude "If you were any where else you'd say that there were leaked pigs walking around here" (see "Scholarship" and "See your friend who once was a frog is now a king" (see "Frog King")

cf. AT 654 *The Three Brothers*, cf. Melnikov 1986: 109–110, 112–113, 115–116, 118–119, 121–122, 124–125, 127–128, 130–131, 133–134, 136–137, 139–140, 142–143, 145–146, 148–149, 151–152, 154–155, 157–158, 160–161, 163–164, 166–167, 169–170, 172–173, 175–176, 178–179, 181–182, 184–185, 187–188, 189. Ashliman, type 654. Hayes 1997: 74–88

1. Grimm 124

2. BP 3.11–12, Wesse,sk. 1925.6

3. cf. 890–893, 895–896, 898–900, 902–903, 905–906, 908–909, 911–912, 914–915, 917–918, 920–921, 923–924, 926–927, 929–930, 932–933, 935–936, 938–939, 941–942, 944–945, 947–948, 950–951, 953–954, 956–957, 959–960, 962–963, 965–966, 968–969, 971–972, 974–975, 977–978, 980–981, 983–984, 986–987, 989–990, 992–993, 995–996, 998–999, 1001–1002, 1004–1005, 1007–1008, 1010–1011, 1013–1014, 1016–1017, 1019–1020, 1022–1023, 1025–1026, 1028–1029, 1031–1032, 1034–1035, 1037–1038, 1040–1041, 1043–1044, 1046–1047, 1049–1050, 1052–1053, 1055–1056, 1058–1059, 1061–1062, 1064–1065, 1067–1068, 1070–1071, 1073–1074, 1076–1077, 1079–1080, 1082–1083, 1085–1086, 1088–1089, 1091–1092, 1094–1095, 1097–1098, 1099–1100, 1102–1103, 1105–1106, 1108–1109, 1111–1112, 1114–1115, 1117–1118, 1120–1121, 1123–1124, 1126–1127, 1129–1130, 1132–1133, 1135–1136, 1138–1139, 1141–1142, 1144–1145, 1147–1148, 1150–1151, 1153–1154, 1156–1157, 1159–1160, 1162–1163, 1165–1166, 1168–1169, 1171–1172, 1174–1175, 1177–1178, 1180–1181, 1183–1184, 1186–1187, 1189–1190, 1192–1193, 1195–1196, 1198–1199, 1201–1202, 1204–1205, 1207–1208, 1210–1211, 1213–1214, 1216–1217, 1219–1220, 1222–1223, 1225–1226, 1228–1229, 1231–1232, 1234–1235, 1237–1238, 1240–1241, 1243–1244, 1246–1247, 1249–1250, 1252–1253, 1255–1256, 1258–1259, 1261–1262, 1264–1265, 1267–1268, 1270–1271, 1273–1274, 1276–1277, 1279–1280, 1282–1283, 1285–1286, 1288–1289, 1291–1292, 1294–1295, 1297–1298, 1299–1300, 1302–1303, 1305–1306, 1308–1309, 1311–1312, 1314–1315, 1317–1318, 1320–1321, 1323–1324, 1326–1327, 1329–1330, 1332–1333, 1335–1336, 1338–1339, 1341–1342, 1344–1345, 1347–1348, 1350–1351, 1353–1354, 1356–1357, 1359–1360, 1362–1363, 1365–1366, 1368–1369, 1371–1372, 1374–1375, 1377–1378, 1380–1381, 1383–1384, 1386–1387, 1389–1390, 1392–1393, 1395–1396, 1398–1399, 1401–1402, 1404–1405, 1407–1408, 1410–1411, 1413–1414, 1416–1417, 1419–1420, 1422–1423, 1425–1426, 1428–1429, 1431–1432, 1434–1435, 1437–1438, 1440–1441, 1443–1444, 1446–1447, 1449–1450, 1452–1453, 1455–1456, 1458–1459, 1461–1462, 1464–1465, 1467–1468, 1470–1471, 1473–1474, 1476–1477, 1479–1480, 1482–1483, 1485–1486, 1488–1489, 1491–1492, 1494–1495, 1497–1498, 1499–1500, 1502–1503, 1505–1506, 1508–1509, 1511–1512, 1514–1515, 1517–1518, 1520–1521, 1523–1524, 1526–1527, 1529–1530, 1532–1533, 1535–1536, 1538–1539, 1541–1542, 1544–1545, 1547–1548, 1550–1551, 1553–1554, 1556–1557, 1559–1560, 1562–1563, 1565–1566, 1568–1569, 1571–1572, 1574–1575, 1577–1578, 1580–1581, 1583–1584, 1586–1587, 1589–1590, 1592–1593, 1595–1596, 1598–1599, 1601–1602, 1604–1605, 1607–1608, 1610–1611, 1613–1614, 1616–1617, 1619–1620, 1622–1623, 1625–1626, 1628–1629, 1631–1632, 1634–1635, 1637–1638, 1640–1641, 1643–1644, 1646–1647, 1649–1650, 1652–1653, 1655–1656, 1658–1659, 1661–1662, 1664–1665, 1667–1668, 1670–1671, 1673–1674, 1676–1677, 1679–1680, 1682–1683, 1685–1686, 1688–1689, 1691–1692, 1694–1695, 1697–1698, 1699–1700, 1702–1703, 1705–1706, 1708–1709, 1711–1712, 1714–1715, 1717–1718, 1720–1721, 1723–1724, 1726–1727, 1729–1730, 1732–1733, 1735–1736, 1738–1739, 1741–1742, 1744–1745, 1747–1748, 1750–1751, 1753–1754, 1756–1757, 1759–1760, 1762–1763, 1765–1766, 1768–1769, 1771–1772, 1774–1775, 1777–1778, 1780–1781, 1783–1784, 1786–1787, 1789–1790, 1792–1793, 1795–1796, 1798–1799, 1801–1802, 1804–1805, 1807–1808, 1810–1811, 1813–1814, 1816–1817, 1819–1820, 1822–1823, 1825–1826, 1828–1829, 1831–1832, 1834–1835, 1837–1838, 1840–1841, 1843–1844, 1846–1847, 1849–1850, 1852–1853, 1855–1856, 1858–1859, 1861–1862, 1864–1865, 1867–1868, 1870–1871, 1873–1874, 1876–1877, 1879–1880, 1882–1883, 1885–1886, 1888–1889, 1891–1892, 1894–1895, 1897–1898, 1899–1900, 1902–1903, 1905–1906, 1908–1909, 1911–1912, 1914–1915, 1917–1918, 1920–1921, 1923–1924, 1925.6

4. Petronius 45.9 *ille nullo rotam potest augere novam*

5. BP 2.11

Three Joint Depositors ~ Demosthenes

Three men deposit a sum of money with another person on the understanding that the money will be delivered only upon the demand of all three. Sometime later one of the depositors returns and on a false pretext persuades the person to deliver to him the money, or he steals the money. Subsequently the other depositors show up and, when the person is unable to produce the money, sue her (him) in court. The case is about to go against the owner of the money when a clever person moved by the victim's plight comes to her (his) aid. He reminds the court of the original understanding, declaring that the defendant has the money and is prepared to deliver it when all the depositors jointly demand it. The defendant is acquitted.

This tale is AT 1591, *The Three Joint Depositors*. Despite the title, the number of the depositors varies in different tellings.

In a Scottish narrative the role of the clever adviser is assigned to a historical personage, George Buchanan (1506–82), scholar and tutor to James VI of Scotland and hero of many anecdotes. Thus, "Three men passing as merchants decided to play a trick on an innkeeper, who was a widow. After drinking at her inn, they asked her to keep for them a certain pack and instructed her in front of witnesses not to deliver it to any of them, unless they came to ask for it jointly. Some weeks later, two of the men returned and asked for the pack, explaining that the third man had gone to a fair where they all were to meet. Suspecting nothing, the simple woman gave them the pack. But a few days later the third man returned and desired the pack, and when she explained that she had delivered it to the other two men, the third man brought her to court. The

process went on for two years, at which time the cause was about to go against her. The woman had, in power, exhausted her own funds, and as a consequence for this they announced he could no longer defend her. The woman went around in the hope of securing another attorney, but none would be put her case, so, sad to say, George Buchanan happened to overhear her plight and promised to send her an attorney at no cost to her. So on the appointed day George dressed himself up as an attorney and went to the court. First he asked the court not to charge the poor widow with court expenses, but the plaintiffs then answered that according to law, he who gains the plea gains his expenses, so well George then reminded the judges that the woman had agreed to keep on pack and saddle some merchants were present to demand it back, the referee, the woman must not return the pack and the present merchant should receive the pack and saddle. Thereupon the judges ordered the merchant to seek out two companions. But George demanded that the plaintiff pay the woman's expenses first, which he was forced to do. Athens and George returned to London and many people searched in vain for the unknown advocate from London.

An amusing tale of rascality and cleverness, *The Tine for Depositors* is found in both the East and the West in literary compilations and in oral tradition. It is an ideal for its positive portrayal of depositaries. For greedy depositaries and victimized depositors, see 'Children Play At Hog Killing.'

Demosthenes' Clever Defense

Valerius Maximus gives the earliest text of the story, placing it in his collection of exempla as a non-Roman story in the section featuring "Clever Litterances and Deeds."

According to Valerius, an old woman was once helped by the astuteness of Demosthenes. She had agreed to hold an amount of money for two visitors on the condition that she return it to them both at the same time. But a while later one of them returned in filthy clothes, pretended that his companion was depressed and carried away all the money. Subsequently the other man showed up and asked for the deposit. The wretched woman, who had neither money nor a good defense, was thinking of doing away with herself, but at an opportune time Demosthenes appeared as her advocate. Speaking in her defense, he defended that the woman was prepared to return the deposit, but she would be unable to do so unless the plaintiff produced his companion, since, as the plaintiff himself emphasized, the deposit might not be returned to one man without the other.⁴

Valerius makes no further comment on the story, other than his introductory remark, which indicates that for him the interest and value of the narrative lies in the cleverness of Demosthenes' defense. Since the narrative features Demosthenes, it presumably derives from Greek tradition.

The exemplum was frequently re-told by Renaissance humanists and appeared in a number of collections of exempla and comic tales in the West, and the story has also been featured in Eastern collections of tales, so that there has probably been much interaction between the literary and the oral traditions.⁵

1. AT 1591. *The Three Lazy Ones*, pp. 10–11. *Classical Library* 1863, vol. 1, no. 28. Barakat and Lebel. *Parables*, 1974, 1983. *Le Petit Livre de Parables*, 1985, pp. 113–114. EM 5:1274–1276. Ashurban, type 1591.

1. Briggs (1970) A2:102.

2. Briggs (1970) A2:93–94. From the chapter *The Three Lazy Ones*, in *Parables of George Buchanan* (1963), pp. 27–29.

3. EM 2:1775.

4. *Facts of Daily Memorization* 7.3, external 5.

5. West: EM 2:1274. East: for example, Artola 1978:24–25.

Three Lazy Ones 三 Lazy Debtor and Creditor

Three lazy men engage in a contest to see who is the laziest. Using the second person proves to be lazier than the first, and the third proves to be the laziest of all.

This comic tale is AT 1590, *The Three Lazy Ones*.

In an English tale about the silly people of Devon, a gentleman riding through Exmoor came up on three of the cottagers lying on the grass. When he got the response from them, he offered half a crown — he promised to reward them whoever the three was the laziest. The first cottager said he would not thank the man for the half crown unless he had thrown away his sword. The second man said he would not thank the man for the half crown if the third did not get down from his horse and pass the money to his hand. The third said he would not thank him for it unless the man put it in his pocket, so the reader must guess who got the half-crown.

In this tale the extent of each man's laziness is measured by a single standard, which is how much effort he would make to help reward a crown. In some versions more than one standard is used. So in an Egyptian version collected from a sixty-three-year-old man in 1969, Haroun al-Rasheed once possessed a pithier made of silver and gold. Summoning three of his courtiers to see him, he turned it to the man who proved to be the laziest. The first courtier said that once he was lying beside a wall that began to bulge, but he was too lazy to move. Then he explained that once, while he was leaning against a tree, a serpent crawled over him on its way to the top of the tree, and he was too lazy to move out of its path. When the third courtier was asked to tell his story, he did not even try to open his mouth. When Haroun al-Rasheed selected a man, asking whether he was not going to give the cat a tender, he said he was too lazy. He would be paid. In this narrative, the first two men cite frightening situations that they were too lazy to avoid, whereas the third man is too lazy even to compete in the contests.

The ironic formula, the composition in which a person is too tired to be the laziest man, rather than to be the most industrious man or just a idiot or the like, is a comic version of a commonplace, contests of topsy-turvy competition (see 'Topsy-Turvy Land'). It attests to most indigenous folktales in which a king establishes a contest in laziness in order to determine which of his sons shall succeed him on the throne.²

Lazy Creditor and Lazy Debtor

In the second of the ancient Greek folk-tales a lazy man owed a denar (a small silver coin). When the day happened to meet, the lender asked for the coin. The creditor told him to take the debtor's handkerchief and take it out. The lender replied: "Oh, never mind. I forgive the debt."¹⁰

The game is exactly the features of a two-lazy-men rather than three—it is a variation upon the *Two Lazy Men*—because of the implicit contest in laziness. The debtor is willing to repay the coin, but he is too lazy to remove it from his napkin, and since the creditor is also too lazy to get it, he caresses the debt in a sense both material and equally lazy, since neither can be bothered to end the story in which the coin is being carried, but only the creditor loses thereby.

This tale could represent a nascent form of *The Two Lazy Men*. Also, the trick has been intensified for the simple reason has been made explicit, being now named laziness. An indefinite number of competitors has been raised to the conventional number of three as in other contest tales (see "Stronger and Stronger" and "Voting Contest"), but sometimes an individual instance of laziness that is known from *The Two Lazy Men* appears as an independent narrative as in the following English story. A young farmer inspecting his father's concerns at the time of a harvest found a body of the mowers asleep when they should have been at work. What's this? cried the young man, never a word so decent but I would give a crown to know which is the most lazy fellow. Then he called the one nearest to him, stretching himself at his ease. Here then said the other, holding out the money. O Master George said he of exceeding his pains, do pray take the trouble of getting it. That pocketed the money. The folk-tales of a contest but features only one instance of laziness going back to the two-lazy-men to find practical examples of extreme laziness as found in the English comic tale summarized above. Likewise the ancient Greek with a variation being an ascent on top of the mountain ex comic tale known from Greek fables in a form of the tale cast in a pithy form in order better to serve as a joke.

Diogenes Sins Himself

A though it involves only one player and not necessarily a lazy man it is not much that must be made of the famous anecdote of the meeting of Diogenes with Cynus and Alexander, king of Macedon. The young Alexander, passing through Cynus on his way to conquer Asia, encountered Diogenes lying on his back in the sun in a grove in Cynus for Athens. When Alexander, at once the king and a young man, wanted, Diogenes bade Alexander move out of his sunlight.¹¹

There is no question here of a contest among lazy men lying in the sun, of course, since Diogenes is alone in passing the time sunning himself, and yet it is worth observing that the situation is otherwise identical to that in some tales of *The Two Lazy Men*. As in the English story summarized above, in which a gentleman is riding through Fimber sees three villagers lying on the grass, so in the Greek anecdote Alexander, as he passes through Cynus

The story was popular in the Gaelic Ireland. In a text from the seventh century the king, skilled as wizards now or would be. The first said he would perish by killing, the second by drowning, and the third by burning, and a number of apparent impossibilities and it was so had to be fulfilled. Because of the lack of agreement of the king, it became later the tale in which he was feasting was attacked under the course of which he was wounded with a spear by Aed the Black. The house was burnt over him, and the king, trying to avoid the flames, crawled into a vat of beer where he drowned.

According to the *Annals*, Queen Cathbad, wishing to prove that Merin was a true seer, had him thrown three times in different clothing, on the third occasion in woman's attire, to Merin to ask how he would die. Merin's three prophecies were that the victim would die from a rock, die in a tree, and drown in a river. The contradictions appeared to prove that Merin was not a true seer. But when the body grew up hidden from a rock while hunting, caught his foot in a tree, and his head became submerged in the river below.

A modern Scottish tale relates how the Reunice (three sisters similar to the classical Fates) determined to decide the way each person will meet his or her death concerning a particular child. One said that he would die from a snake, the second that he would fall to his death, and the third that he would drown. When the child grew up, he climbed a tree to pick some fruit where a snake bit him, frightened, he fell from the tree to a cliff, and from the cliff to water, where he drowned.³

It is possible the first episode suggests an enigma that the second episode like the solution to a riddle or the punch line to a joke, solves in an ingenious and unexpected way. Since a person can die only once, three different causes of death appear to be an impossibility. According to some other stories in which this is told that a person will die in a certain way, there may be little attempt to make the prediction fail, but then one day the person dies a strange, three-fold death, usually experiencing a chain of unusual mishaps any one of which would kill a person. Of course the person really dies not three deaths, but one death for which there are several contributing causes.

It has been never argued that the folklore derives from heroic legends that nations were inspired by the old European practice of honoring different deities with different kinds of human sacrifice. For example, the old Scandinavian practice of consecrating animals to Odin by hanging them. There is some evidence that among the Germanic peoples different human beings might be sacrificed to different deities in honor of different deities by hanging, wounding, and drowning, respectively, and that the corresponding sacrifices among the Celts were hanging, burning, and drowning. There is also some indication, though very strong, that Germanic peoples performed all three kinds of offering simultaneously in celebration of a military victory, that is, they hanged some victims on a tree, others with a weapon, and drowned a third group.⁴

This theory does not, however, really explain the development of the motif of a one-to-three story. Even if the ancient Germans and Scandinavians performed all three kinds of sacrifice on some occasions, they did not perform all three on the same person, for each victim died only one death. Consequently there is no obvious reason why this event should have given rise to the narrative motif of a threefold death. Nor do the three deities and three manners of death in the

As we see in the *Arndt* narrative, even though the narrative includes an account of a suicide, the thread of identity of the protagonist—male female—of the thread that we would intimate with a usually dark humor that we find in the protagonist's several notes must also indicate a person so full with the thread of life. Just as there is a relationship between the mode of death and the deity who predicts it, there is a correlation between the gender of the protagonist and the deity who calls it. Apollo predicts the Mars predicts the fate of Apollo predicts neither for being gender and manner of death.

In a somewhat longer and more complicated thread to Bishop Hildebert of Le Mans in the twelfth century, the pregnant wife of Thyestes asked the gods what her child would be. Poseidon said: "A man." Venus said: "A woman." And Neptune said: "Not rather a girl boy." Reality corresponded to the predictions for she conceived and a man woman and not later was born. In the next lifetime the youth asked the gods how he would die. Venus said: "By a noose." Mars said: "By a weapon." Neptune said: "By water." Each of the gods placed its own force, claiming a free choice, on the youth's life such that his sword pierced his chest, his foot became caught in the tree, and his head became submerged in the water. Thus a single person perished three times. Unlike the poem discussed above, this one makes an effort to combine death and deity. The action is recounted in the third person.

Several other characters in classical narrative die more than one death. Odysseus and Asineus, having been taken to the death realm and back, are taken by their restless kinsmen twice more, or twice dying, since they have died a kind of death by virtue of their going to the House of Hades and will not die a proper death. And the way Sisyphus, who is carried off by Charon to the realm of the dead, tricks the card of the Dead into a living form, not into the world of the living to take care of certain business, and then simply stays down until he eventually dies a natural death (see "Sisyphus and the Dead"). These characters die a sort of technical death, defined as their visiting while alive as a mode of the human dead, from which there is no return except for human beings once they have entered the place, to lower words, death is not dying, a physical death. There is a kind of cosmic partition in death as a place of residence and death as a state of being. But these legends differ from the story under discussion in that they are not tales of fate that tell of fate, rather than fate death, and of course the deaths do not occur simultaneously.

1. AT 32A. Cf. *Journal of American Folklore* 1943: Brecht 1964: 38-145. Ward 1970: Dvofak 1978, no. 1482^a.

Jackson 1940: 535, no. 1.
 * Jackson 1940: 546-547, no. 3.
 Brecht 1964: 142.
 Brecht 1964: 138.
 Ward 1970. Cf. Ellis 1964.

2. M. J. R. Cantabrigia, *The History of the Roman Empire*, 134-139, no. 33, *Commentary on the History of the Roman Empire*, Petronius and others, a Corpus

[illegible][illegible]

its authorship see Traube 1892.317–32.

9. Hamer Del 12.21-22, *as the rec*

To Sacrifice a Giant Candle ~ To Sacrifice a Hecatomb

A non-need promises uncertainty that $\sigma_{\theta} = \sigma_{\theta_0} = \sigma_{\theta_1} = \sigma_{\theta_2} = \sigma_{\theta_3} = \sigma_{\theta_4} = \sigma_{\theta_5}$ but reneges when the need passes.

This is the core defect $\Delta I^{core} = I_{\text{sat}}(t_{\text{core}}) - I_{\text{sat}}(t_{\text{core}} - \Delta t)$, where Δt is the period in various ways, sometimes corresponding to the first derivative of I_{sat} .

Two estranged forms of *yo* (people) which were not a part of an extravagant vows made by the protagonist to his Cow and Cat. In the text, the Cow and Cat being a male. When the hero was leading a cow and cat to Mount St. Michael during low tide, a storm came on high tide. He called upon St. Michael for help, and in his prayer, when the danger was over, he decided he wanted a cat and a cow, but he would get the cat. But the tide mounted and his saint, the monk, refused to release the saint both as cat and as cow. When subsequently he was secured this vow void, the tide came a third time and he was left together with his two animals.¹

Asked the Cant Canters given the circumstances, the Minister, who recognizes the expression of his speech, he said, "The process is over." Those who are driven only by the present danger, use to escape, or to forget, the question of their power and history, under the threat, the story is told of a manner was during storm promised St. Cast to be made to give him a way, and when the manner was told by a man standing next to him that he was making a big promise, he replied, "Our Canters are in a process."

him, and he did not say him, it was a tax sent and he . . . The Spawso text is formulated as a mono-episodic joke with a punch line.

The Hecatombe

The story of the sick man who makes an extravagant vow while in need of help subsequently when he recovers, either substitutes a lesser payment or renegs altogether, was familiar to the ancient Greeks. According to *Attika*, it was a plot device in the Aesop cycle as early as the first or second century A.D.

As a young man was sick, he promised the gods a hecatomb if they should make him well. When he got better, the gods quickly made him recover. But since he had not brought a sacrifice, he laid over him a dough and burned the man alive, and he himself had a hundred drachmas. The gods, wanting to repay the debt, sent him a rain storm, and he begged him to go to the beach, where he would find a thousand Attic drachmas. He happily ran to the shore, where a fisherman caught him. When they sold him, he fetched a thousand drachmas.¹⁰

The Greek protagonist makes a promise so great that, as in the story of the young man, there is no possibility of its fulfillment. Here the extravagant vow of a hecatomb (a sacrifice of one hundred oxen or other animals) is replaced by a single fish, a fisherman's catch, which of course the impoverished protagonist stole. The story contrasts with his deceit in which he exchanges his god-given immunity to disease for a sum of money, a hundred oboles (a coin worth half a drachma), in order to preserve the form but not the spirit of an oath sworn to the gods. In addition, Greek storytellers, as shown by the similar trick of attributing the young man's cure to the goddess Agathe Menon or Menaios (the healer and mother of ships to Troy), He sent a sea breeze and launched into the sea, and he died. The boy was faced with the decision.¹¹ The fabric of the sick man's malice with which he reneges is taken by the gods, who send the man a deep rain storm, a fish takes the shape of two different meanings of the Greek verb *to pay*, *to give*. The rain, *to pay*, taking the verb in its usual sense of "to give," is a payment of money, whereas the gods, intending it in its less common sense of "to punish," is a sea storm that will make the captured one paid as a slave. As in *Agathe Menon*, a fish, a heaven triumphs in the end over petty human deceit.

A somewhat similar tale known to ancient authors involves a stingy sick man who decides he would rather remain sick, or even die, than become wealthy to pay what he has promised to the doctor, or the gods. Thus, according to *Attika*, "a man who got sick, a doctor took him and made an agreement with him, that he would pay the doctor a certain amount of money if he should get well. When he was healed, after drinking wine while he had, he went to sleep. 'Do you want me to get well, and have to pay the doctor?' And he went to sleep. So he dies. Then Herakles, who was so merciful that he turned him into a swan and, lying on his deathbed and considering how much he would have to pay the doctors, he recovered and now much it would cost him to die, he decided it was more profitable to die and strangled himself."¹² For part of the reason that the tale of the stingy sick man is a kind of metafiction, an absurdity of the flea type, is how easy a character so malicious and malicious is not going to say no to it, so he must repay a debt.

Minos and the Bull from the Sea

The international type was also produced at a number of places in Greek mythology. In the legend of Minos, it is the bull the protagonist has not satisfied with himself in a flood of divine fire, because of a loss of something such as flood or storm, but rather wishes to demand in order to acquire something that he desires to possess. Like the hero of the tale, however, after he gets what he wishes he neglects to honor his benefactor.

Minos wished to become king of Crete and it was his opposition. He said that he had received the kingdom from the gods, and the goddesses admired him. He said that whatever he prayed for would happen. So he prayed for Poseidon for a bull to appear from the depths of the sea, promising a sacrifice. Poseidon sent a fine bull, but when Minos saw its beauty, he sent his own heifers and sacrificed another. Although Minos got the kingship, Poseidon, angry at the deceit, made the bull wild, and also made Minos's wife Pasiphaë conceive an erotic desire for it.⁸

The legend of Minos and the beautiful bull has no interesting counterpart in that of Atreus and the golden lamb. Like the narrative's other independent story, but part of a larger saga, it uses the previous story as a premise of a becalmed something that is far better and more significant, as a new mythological Atreus and Minos are males and a Minos is a female and of the new age.

Atreus and the Golden Lamb

The story of Atreus is known in two slightly different versions. In one, Atreus promised to sacrifice to Artemis the most beautiful animal in his flock, but when a golden lamb was born, he neglected the sacrifice, strangling the lamb and hiding it in a box. Then Thyestes seduced Atreus' and his secret gave the lamb to her lover who used it to deceive king. But (1) the gods caused a celestial portent on Atreus's altar, he succeeded in the kingship of Mycenae. Partly because of his deceit, the angry Artemis later caused the winds not to blow for Atreus's son Agamemnon when he was at sea (see further 'Brasfär Deer Slayer'). In the other version, Atreus contested with his brother Thyestes for the throne of Mycenae. With the dubious intent of causing trouble, Hermes provided a golden lamb which Atreus proclaimed to be a sign of his right to the kingship. But Thyestes stole the lamb and Atreus's wife Aepene and she in turn gave the lamb to Thyestes who used it to usurp the kingship.

The idea of the present story appears to be that (1) Atreus was angry with his younger brother Thyestes for having lost Mycenae. (2) He agreed that the brother who could exhibit the more impressive portent should rule. Atreus expected to produce the golden lamb, but unbeknownst to him, his wife Aepene had given it to her lover Thyestes. So Thyestes produced a golden lamb, obtained the throne, but with the help of the gods Atreus produced an even greater portent, and so ultimately prevailed. (3) It is correct, the legends of Atreus and Minos are so parallel in their common situation that they must be different developments of the same basic story. (4) Minos's story is young for a vacant throne, but his claim is contested, so that (5) he prays to Poseidon (Artemis) for a bull from the sea, (6) a beautiful animal. But (7) when a bull

children's songs. I extracted with two curious cuts I have adapted to each story, which is as the first process's products on the theme such as The Ox Turned Bull or, as it is, is a man, and Sun, Moon, Stars and Earth Transposed (= earth above, sky below).⁵

Topsy-Turvy Land or Time in Antiquity

Two recent authors identify in passing that tales of topsy-turvydom were popular with children being related by nurses to children as bedtime stories and used, creating, among them, themselves as playful talk. The second century AD Aulus Gellius says that in order to lul children asleep nurses tell them of a certain sort of street of four horses of the sea that flows into the river and other such seaporties. These are entirely fictional, criticizing the cosmological view of another author compares them to the nonsense of children (*quarta ita est*). According to one apples grow at sea and fishes grow on a tree. In these brief discussions we find inversions of place (fish growing in the sea and fishes growing on trees) and of natural phenomena (sweet-water sea that flows into a river). The mention of river horses (*quatuor equos*) – the Greek term for hippopotami – probably refers by to the exotic Egyptian animal, and also because of the name to an inversion of place (horses that live in water). Children doubtless found such narratives particularly viscerally because of their simple motifs, structure and their status. Inverted relationships of power may also have had a special appeal to children, as they themselves enjoyed little power.

There is no direct evidence for the popularity of whimsical tales of topsy-turvydom among adults except of course in their role as narrators of such tales to children; there is evidence for the currency of these ideas among adults in other expressive forms such as the visual arts, festivals, and rhetoric. Humorous pictures, mostly the last style and Roman, show scenes of different animals drawn in carts by other animals: a fox by hens, a cricket by a pigeon, a dolphin by a snail. In other scenes – fish walks on land, a stork carries weapons, a mouse outweighs an elephant. Similar illustrations are known in Egyptian and Mesopotamian art. Ancient Greek expressions for topsy-turviness, like ours, tend to emphasize spatial inversion, such as 'to make the higher lower and the lower higher'.⁶

In one Krania, an old festival of the god Kronos that for the Athenians fell in the month Hektembeion, slaves enjoyed the privilege of dining with their masters, as one said that Puthon describes as *hesterias*.⁷ But the festival seems to have involved more a suspension of the usual categories rather than a reversal of them: that is, a state of affairs halfway between right side up and upside down. Compare Vergil's *ignota* – *ignis* discussed below, in which a normal state of affairs is followed by a state in which the established categories have no meaning (e.g., predator and prey drink together), which in turn is succeeded by a state in which everything is completely topsy-turvy (e.g., prey pursues predator). Answering to the Greek Krania was the Roman Saturnalia and other, similar festivals.⁸

The panemologist Otto Crusius saw indirect evidence for topsy-turvydom in ancient literature or poetry as expressions for impossibility, futility and fool actions, which he saw as presupposing contradictions and lying tales of a topsy-

turyv and taken together, it might suggest the picture of a reversed world. Whoever wants to get to know the topsy-turvy world, just flip things upside down, as the poet of *Homeric Hymn 24* suggests. The poet sees marvelous things which are different from everyday things: "He turns up the mountains, the mountains give birth to trees, birds fly through the air, if the doves play in air, the doves give birth to doves, he keeps watch over the sheep, the doves give birth to birds, the birds give birth to the hare," the poet describes, "be-shielded, frog drinks wine" and so on. The inhabitants of the upside-down world look for their sheep like a stranger's corpse: "bread pipes out of their loaves and their milk drips into the dregs," "use their plow as a hunting spear, cut water in a sieve, if there is an animal before they have slaughtered it," and so on.¹²

Crusius's argument seems to me as incoherent. Except for the material from Aristides discussed earlier, I suppose he knows nothing about these images once were elements of old narratives about a topsy-turvy and tropyv world. Most of them would be of heroic or mythological, if any, material. Whimsical ideas of the sort that appear in comic literature and were already in adult from children's tales as well as from previous pictures and festivals. It is likely that they circulated also in the context of entertaining tales or songs for adults. Unfortunately, these kinds of expression are not commonly recorded by ancient authors.

We do have, however, many texts of adults employing ideas of tropyv and turyv in a more serious spirit. These instances all concern the form of cosmic disorder, 1) representing the proposition of a serious need of rules or traditions do not seem to apply any more, the whole cosmos is becoming disordered, or 2) justifying a willful interference with the normal order of nature, or 3) expressing an *admiratio* (impossibility) and forcefully conveying the idea of "never" or "forever" in oaths and other asseverations. For convenience, I refer to these three usages respectively as "change of rules," "interference," and "forever/never."

Change of Rules

The motif of rivers running back ward, which Aristides mentions as a motif of tropyv, takes root to be known as the most frequently employed magical cosmic inversion in classical authors. In Euripides' *Medea* (lines 1060-1062), lamenting the fact that her husband Jason has broken the sacred vow of marriage he made to her, the chorus sings in a famous strophe:

The waters of the holy rivers are running uphill, and
The order of things and all else is inverted
Men devise deceptions, and their vows in the name of the
gods can no longer be relied upon.¹³

The same imagery can be employed to express attitudes of interference, as in Ovid's description of a certain old witch, Dipsas:

She knows the magic arts and Aeanean charms, and
By her art she turns the fluid waters back to their source.¹⁴

For the same reason, the meaning of the cosmic assuage literature, as a fragment of a larger part of a cosmos that appears to lead to an eclipse of the sun that occurred in 548 B.C., after a campaign Zeus has made night out of them by hiding the sun that put his insolence in jeopardy and even "everything is dejected" (Nimrod's claim more fitting to the stragglers who trade their pasture with dolphins and come to love the waves more than the hills).¹⁰

At the same instance, the husband of the one is a story in the historian Herodotus relating how the Spartans, fearing to grow in strength if Athens proposed to crush them, installing Cleippas as a variant to Aarta's proposed support, a man surprised her at a loss, procuring a certain Sosikles of Corinto to exclaim: "Surely, I think, will be beneath the earth, and the earth will be in the air above the sky; humans will have the dwelling place in the sea, and fishes will have theirs where humans are now, and I know that you Spartans are preparing to add a victim to the peripatetics and introduce by an assuage and a cure." Here inversions, a piece of exorbitance, the same kind as those found in the tales of *Topsy Turvy* and serve to emphasize the speaker's sentiment that the Spartans' proposal, being the opposite of their usual policy, is so contrary to the expected order of things that it will eventually be followed presently by more instances of cosmic inversion.

Such a respect to a serious concern is concerning Diogenes of Sinope. The cosmic proposer was asked how he would prefer to be buried. "Face down," he responded. "Why so?" asked his interrogator. "Because presently everything that is down is going to be up," he answered, referring to the fact that the Miletians were now proceeding, having gone from being a down nation to an up one. Diogenes speaks as though the whole world has been turned up side down. Certainly, he wishes to be buried upside down so that when the world's again right side up, as he expects it will be, he will then be right side up along with it.

Both Diogenes and Sosikles draw upon the imagery of inversion of place to convey their distaste for a present or imminent feature of the world, assuaging this contrast by future. Sosikles speaks as though he glimpses the first signs of the cosmic upheaval and wishes to head it off, whereas for Diogenes, as one might expect, to come, the world has already been overturned and he is merely waiting for it to be set aright again.

Consider several local traditions in nineteenth-century England told now as of a man managed to be buried, not simply face down, but actually perpendicular and head downward, either because he regarded the world as having turned upside down and wanted to be right at last, or because he believed that the world would turn over on the Day of Judgment, whereupon he would be in the right position. One such person, a Mr. or Peter Labaree, seems actually to have been so buried in the year 1806. The tradition has been investigated by the biographer Herbert Happort, who concludes that the English story derives ultimately from the anecdote concerning Diogenes. An intermediary between the story of the skeptic philosopher and the tale of the eccentric major was evidently a passage in Jonathan Swift's *Gulliver's Travels*, presumably inspired by the Greek anecdote, in which it is reported that the Lilliputians bury the dead with their heads downward in the belief that in eleven thousand moons they will rise again, at which time the earth will turn upside down so that they themselves will be standing on their feet. But the basic story is found in ora-

consequence of this Nasidfinim Mesopotamian deity grew well and fast, and his friends did carry him up to heaven when he was old. Then why were people upside down? Since the world will turn upside down, why get it (Dionysus) turned upside down now?

In fact persons were sometimes made to look at an inverted Roman notion of cosmic reversal to express a theme he noticed. He notices a later in the apocalyptic Acts of Paul's vision of heaven and Peter explains that according to Christ one must make heaven look like earth, as one must make the top and the bottom look the same in order to recognize the kingdom of God. Peter does this by turning upside down the people of heaven. men shall sit in thrones and reign. For the poor, upside down will have a new value. In this case, getting upside down does not make the upside down person possess an intrinsically positive value, expressing a new spiritual revolution.

We find similar usage in Roman tradition. A new interpretation of an old story parallels the legendary experience of Medea. In a poem, Medea is expected to say that the rivers will flow backward, the sun will set in the east, the birds will fly, the earth will bear the seas, men will produce the sky, women will produce men, and fire will produce water. Everything will be made to look as though the past once deemed impossible for some like some. It looks as though the poet because she says, he has been deceived. The old woman from whom he had expected support. A woman character who has been deceived. In this explanation is the unhappy lover Damon since the woman he is going to wed married another. After his treachery and loss, his wife would not respect him. Griffin will mate with hares, and presen will do deer well in the woods in drinking. Let the wolf flee the sheep, the hawk beat the sparrow, the dove dance with narcissus, the tamarisk produce amber, the rose and the vine, the shepherd be an Orpheus. Here the Roman poet presents a degradation of things moving from normal to a lessening of normalcy. The same degradation is seen of place among the animals in their inversion. Thus the change makes such as a comradeship between predator and prey, a false relationship, such as his lover's marriage as a mismatch, a diminution of some of the social factors in which inter alia prey pursues predator.

Interference

The use of interference is found in Mesopotamian and with a different poet, the sage quoted above about Digests the water and in Greek gods. The sage appears first in Homer's *Iliad*, where the god Eos is being destroyed. Odysseus's men had slaughtered some of his cows, and he said the deity died in seeing as he crossed the sky. So, for instance, Zeus punishes the gods saying that if he was not compensated, he would go down to Hades, to live and shine among the dead. Zeus told him to come up since he was a god and not mortals on the earth. Zeus would send snakes to devour his sheep and/or mortals on the earth. Zeus would send snakes to devour his sheep and/or mortals on the earth. Here the threat of a writer's version of cosmic order is averted by placating the threatener.

Similarly in Mesopotamian mythological literature, a goddess sometimes threatens another deity with a cosmic disruption if she does not get what she wants. So, for example, *Leturtes* threatens that she would rise up to the sky and

not one of the crew's six horses was the end of a long straw in its mouth. If we are to take the beam as the straw, then we are rather than sideways, and the horse's stride is to be aspraddle, therefore punting the beam endwise, and got it into the church without difficulty.

In Danish folk-tale, recorded in the nineteenth century, a man borrowed a horse and, when the time came to bring the animal home, pieced it together for an over-ridden, halting way of transport. He wanted to ride home with it. Placing the front of his own horse, he started to recede at the peasant's gate, which was so low that he thought that the timber that he gate. Then the merchant's wife said: "No, that's not the way you should do it. You should turn the end of the horse in first." Then the peasant's wife said he should run at the gate, so he had to rush at the gate, knocking himself off.

A Greek Proverb

Cassius suggests that the Greek proverb "the man carrying the beam" refers to a waste of time. As so often happens, "the man carrying the beam" is the cause of a discussion about the need for variation in effective oral delivery. Unless the speaker uses such expressions in his delivery, he becomes "the man carrying the beam." Cassius's suggestion is supported by the Byzantine scholar Photius, who lists several proverbs that refer to persons who keep doing the same thing, "I have known nothing among them," the man carrying the beam.¹ Photius testifies that the proverb's goal is repeated ineffective behavior, as contrasted with the image of a fool trying again and again to carry a beam endwise through a doorway. On this interpretation Aristotle employs the proverb to convey the idea that unvaried repetition produces monotony.

Other interpretations of the proverb have also been offered. The favorite explanation among English language commentators is that the expression refers to clumsiness. For example, Cape says that it means "stiff and awkward, like one that has swallowed a poker," as the proverb has it.² On this interpretation the image in the proverb is of a stiff, ill and ungrateful denigrator of a man carrying a heavy, unengaged beam, and Aristotle therefore employed it to convey the idea of stiffness in delivery. This image, however, is unrelated to the problem of repetition, in which Aristotle examines himself in the passage, and is entirely inconsistent with Photius's statement that "the man carrying the beam" is applied to repetitive, ineffectual behavior.

Klein's criticism is fact with this last explanation, for making no obvious reference to repetition, never. It proposes that the proverbial phrase alludes rather to a particular anecdote concerning Diogenes the Cynic: "When a man accidentally struck the philosopher with a beam and then said 'Watch out!' Diogenes replied 'What are you going to do to me again?' The trouble with this explanation is that the proverb should apply, as Klein himself says, to "tiresome or pointless repetition," which, however, is not the theme of the anecdote about Diogenes. Although the anecdote does contain the idea of repetition, it is not the same sort of repetition as Aristotle is addressing. Nor does the anecdote illustrate ineffectual behavior, which according to Photius is the point of the proverb.

Cassius's misunderstanding of the proverb, which has been overlooked by com-

perish. Battered, it sank into the ground. In the 1860s a stone was said to have marked the place.⁴

According to Cervera tradition, as inhabitants of Neumarkt and the inhabitants of Greifswald once disputed the possession of a beautiful meadow on Mount Schröder, which lay between the two communities. Since they were unable to agree, the judge at Neumarkt had to decide to whom the land belonged. He invited representatives of both parties to meet on the mountain, having decided that the matter would be determined by the swearing of an oath. Two citizens of Neumarkt were prepared to offer the required oath. One said, "The meadow belongs to us as truly as there is a true Creator sitting above me." The second swore, "I stand upon my oath as truly as the ground belongs to us." Inasmuch as the citizens of Greifswald were unwilling to swear a solemn oath, the judge awarded the disputed meadow to Neumarkt. But an elder citizen of Greifswald was so furious that he shouted, "You can have the meadow, but as truly as you have sworn a false oath, so truly will the grass no longer grow where you stand." The place came to be called *Both Meadow*, and in fact no grass did grow there because the women of Neumarkt were really rascals. For the first man had hidden a soup adulterated with arsenic under his coat, and the second had put soil from his own garden in his shoes. But the judge was the biggest rascal of all, since he was party to the deception, and so his punishment was the most severe. At his death some years later a black flag, representing having through the air bearing the deceased judge and disappeared into the Wild Hole, which was a gateway to Hell.

The earliest known text of the story's generically acknowledged to be a passage in the Latin text of St. Egan, an English bishop who died in 717. After his death, he is believed to work many miracles. A farmer appropriated part of St. Egan's land, and when the judges ordered that on a certain day the farmer was to come and swear that the land was his own, the man took soil from his cow house and filled his shoes with it in order to be able to swear safely that he was standing upon his own soil. But when he stretched out his hand to swear upon the relics of St. Egan, the sickle he was carrying in his hand struck his head, so that he fell dead to the ground, losing both life and land.⁵

The Lokrians and the Sikels

Both the central motifs of the legend if not the legend itself occur already in antiquity. The Greek historian Polyanos relates that when the Lokrians first entered the land of the Sikels, the inhabitants received them in fear. So the Lokrians made an agreement with the Sikels, swearing to treat them as friends and to share the land with them so long as they, the Lokrians, trod on the earth and bore their heads upon their shoulders. But before the Lokrians swore this oath they had placed some earth onto the soles of their sandals and had concealed some heads of garlch on their shoulders, and after the oath they removed the earth from their sandals and threw away the heads of garlch. Soon thereafter when they had the opportunity, they drove the Sikels from the land.⁶

With minor differences the same story is told by Polyanos or Macedon in his collection of military stratagems. According to this author, the Lokrians attacked and massacred the Sikels the day after they swore their deceptive oath

The Lokrian legend and the modern legend repeat the same sequence in the same way: (1) In the modern legend, two parties dispute the ownership of a piece of land, and in the ancient legend, two parties occupy the same piece of land, and one party fears the other will take the land; (2) to secure the dispute, one party declares it will swear an oath for the land; (3) the other fears; (4) one party conceals some of their own soil in their shoes and trades comb and/or their hats (the perjurers secretly conceal some of their soldiers' soil) with the other party (the other standing upon their own soil, etc. is clear in both in the and the so-called "walking upon his soil and near these heads of their shoulders they will be peaceful beggars"; (5) The perjurers thereby succeed in securing the land and for themselves, the perjurers thereby putting the other party off guard and drive them out and gain the land for themselves).

In the ancient Greek legend the dispute over land takes place between natives and newcomers rather than between neighboring villages, and the action is somewhat covert. Dissembling the natives meet the newcomers swear a deceptive oath saying not that they already are the rightful owners of the land, but that they will share it in good faith. The false oath leads to the same outcome as does its modern counterpart, namely, the acquisition of the land in question.

Polybios says that the account of these events comes from Lokrian oral tradition. Presumably the Lokrians viewed the event as an instance of deceit rather than of the valiancy of their ancestors, for unlike their epic hero's takers in the modern legend the Lokrians do not suffer for their punitry. Indeed, the Lokrians seemed to reish their memory of the trick for Polybios says everyone knew the story.

The more or less parallel structures of the ancient and the modern international legend imply a close affinity. The parallelism of the ancient legend suggests that it is an adaptation of the international story to established local tradition, such as the incursion on the Lokrians into Sikyonian territory. Alternatively, it could be a developmental variant form of *The Trespasser's Defense*. The Lokrian text, as we have it, dwells on the tension between natives and immigrants, whereas most of the modern texts focus upon the insecurity that natives feel concerning boundaries between natives or between indigenous and foreign holdings, a concern that certainly was present in the first-century Roman world as well.

For (AI 1590) *The Trespasser's Defense*, Bernberg 1886: 144-145; 146-147; 148-149; Wesselski 1920: 148-149; 1969: 147-148; Christ 1975: 146-147; Kretzenbacher 1976: 125-129; EM 3.1142-1140; Ashman, type 159C.

1. EM 3.1142.

2. Kyrie and and Selmsdorf 1988: 133.

3. Kretzenbacher 1976: 128-129.

4. Kretzenbacher 1976: 129-130; EM 3.1142.

5. Polybios *Histories* 12.6.

6. *Strategemata* 6.22.

The second set of tales, *Arundae's Thread* (AT 3114), like the first, and, as he is sometimes regarded as clever rather than villainous.

Twins or Good Brothers – Menaechmi

The first set of tales is about so similar in appearance that no one can tell them apart – eventually one of them is sucked into the world, and before departing he leaves his wife a little token that will serve to indicate whether he is alive or dead (e.g. a pair of shoes, a willow tree or a knot that will rust if he is dead or in trouble). The journeys are accompanied by animals or weapons with magical properties, until one reaches a foreign city – here he wins the hand of the princess and, before she leaves, after their marriage, a witch, sometimes in the form of a attractive young woman, draws the young prince away from his wife. Despite his protests, and entices him into her dwelling. Before he can do anything to complain, she lets him capture, bewitches him, or kills him.

The second twin, who has remained at home, sets out to look for the first twin, because the first twin had told him that the first twin is in trouble – or for some other reason such as that the first twin has been gone for a long time. Like the first twin, he possesses objects and weapons with special properties. The second twin eventually arrives at the same town, and everyone he meets, including his brother's wife, must keep his secret about the first twin. He plays the role since he hopes thereby to earn something of the fate of his brother. He spends the night with the princess in her bed, saving a sword between them. Despite her protests, the second twin departs and encounters the same witch, who approaches him in the same way as she approached his brother before him. More suspicious than the first, however, the second twin overcomes the witch, forces her to release (disenchant) him, and the first twin and the two dispose of her. The two twins are reunited and return together happily to the palace.¹

This complex tale is AT 3037, *The Two Good Brothers* (originally *The Two Brothers*), one of the most frequently told of all international tales. Over two thousand texts have been collected.²

The Two Good Brothers is a bipartite tale with two principal characters – the first of whom enjoys almost total success and fortune, and the second of whom repeats the same tasks with mixed success. Twin I goes abroad, wins a wife, and gets into trouble – whereafter Twin II goes to the same city, wins the same woman, eludes the same trouble, and rescues his brother. Since Twin II is nearly identical with Twin I, this tale is through the tale concerned a single hero who gets a second chance at a failed task.

The texts fall into two broad groups: those in which Twin I is said briefly to win his princess in a tournament or the like, and those in which an entire adventure has been inserted according to which Twin I wins his bride by rescuing her from a dragon. When it appears, the inserted tale is AT 300, *The Dragon Slayer*, which is so circumscribed as a folktale in its own right (see 'Dragon Slayer', below). The content and logic reflects the former – less elaborate reduction of the tale, which makes up about one third of the known texts. I focus upon it.

According to a Chinese tale a poor fisherman once caught a lovely colored

and lives with her, and then I parts her one toram. But he presently encounters me to be a twa-brother, beginning with a situation comit who detain's him from his wife's presence, his timely return to the house of the courtesan.

In the meantime Menaechmus' brother Sceledus, who was long ago released from the prison, and as his first twin arrives, Epidamnus. He had seen and had seen some misadventure in the hope of finding his brother or of obtaining help to escape his harsh fate. Naturally everyone whom Menaechmus II encounters in Epidamnus mistakes him for his twin. Menaechmus II, astonished at his to perceive why the residents of Epidamnus should be mistaking him for someone else of the same name, and soon accepts the role they offer him. In fact plays a vigorous role in order to gain access to Erotium's house. There he finds the first and best that were created for Menaechmus I, who is being detained unlawfully by a court. Menaechmus I's comic troubles increase until finally he is rescued from them by Menaechmus II's slave, who relates the exciting story of his twin's by explaining to them who they are. The two brothers happily go off to celebrate, deciding to return together to Syracuse.

Now the Greek writers of New Comedy got their plots in one or two ways. Most of them they made up themselves. The rest they adapted from traditional stories, primarily myths and heroic legends with their well-known gods and heroes, but also folktales, a fact that has been mostly overlooked in the scholarly literature. Naturally they treated all borrowed stories comically, whether the originals were comic or not. Thus Menander's *Dyscolus* shows an original, though essentially conventional comic plot with no parallel in folk narrative, whereas Plautus's *Aulularia* is a burlesque treatment of a Greek myth and his *Miles Gloriosus* is based upon an international comic folktale (see "Underground Passage to Parmenon's House"). The story burlesqued in the *Arndae* is easily identified as a traditional story because it is familiar from Greek mythology, whereas the story underlying the *Miles Gloriosus* is not readily recognized, since it is a humble folktale rather than a narrative with supposedly historical characters and is not found elsewhere in ancient literature. It is recognizable as a traditional narrative only because of the evidence of international tradition.

There is no obvious analogue to the story of the Menaechmi twins in folk narrative. But there is an undoubted analogue, unobvious because the analogue shows the usual elements of the magic tale, or fairy tale, namely, princes and princesses, witches, magic powers, magic objects, enchantment, and even death, whereas in Roman comedy we have men, valets, farmers, professional men, courtesans, clever slaves, improbable coincidences, and comic troubles. It however, we allow that the original Greek playwright had sufficient imagination to adapt a non-comic tale to a comic medium, then his starting point was surely a version of *The Two Brothers*, for it is a folktale about identical twins, and its basic story, shorn of fabulous elements, is essentially that of the play: (1) identical twins are born; (2) One twin sets out on a journey, ending up at a distant town where; (3) he weds a princess (dowered lady) and becomes a prince (wealthy advocate); (4) he leaves her to go to the dwelling of a witch (courtesan) (5) whose company he is prevented from enjoying because of serious comic restraints. Meanwhile (6) the second twin sets out to find him, dead or alive and (7) after a long journey arrives at the same

ing world to be A's own. In g. B secretly makes those into a party wall between his house and the woman's home, or he is a secret and little used door in B's house that leads to A's house. By means of the secret passage, the woman visits her lover B in his house. B is disguised as A and the object is the jewelry, dagger, cock, etc. The object is a miracle, that has been smuggled from A's house through the passage wall. Struck by the resemblance A suspects some toverly that the object is still in his possession and finds (1) its proper place, since it has been returned in its meantime to its secret passage. Coming as an invited guest to his own unexpected dinner in B's house, A sees the woman who is represented to him as B's lover. A suspects some toverly that his own wife is at home, which she is, having returned by means of the secret route. The husband may repeat this test and receive in his own self the same neighbor's answer as his own wife. Finally, A participates in B's wedding ceremony, giving his wife away to B. The couple departs, returning home and finding their empty house. A perceives that he has been duped.

This is the *AT 1418* *and related passage of the same House-tale*. It is known in the Orient and the Occident both from oral tradition and from literary sources. The tale is then a local story after the Latin text in the famous collection of *Schöpfungsgeschichte* of Kuhn, different versions of which are known in most European languages.

Some texts have a different ending according to which the newlyweds remain in the town and guest the husband. A is made drunk at the wedding ceremony, after which B eats his native food, dresses him in different clothing, and departs him at a distant place. When A awakens, he believes he is someone else, and goes his way. This episode is classified as *AT 1418E** *Husband Cannot Recognize Himself*.

In the tale of The Tanner and his Wife, from the 896th night of the *Thousand and One Nights*, a beautiful woman was married to a tanner but had an officer as her lover. After some time the officer bought a house near that of the woman and constructed a long underground tunnel between the two residences. One day, upon her husband's return from a journey, the woman informed him that after long absence her sister and her sister's husband had returned and were renting a neighbouring house that she and her sister looked exactly like and that he should go next door to see for himself. The husband did so and found his own wife sitting next to the officer. Astonished, he rushed back to his own house, where his wife sat at her work, having returned through the tunnel. The scene was repeated several times until the man was no longer suspicious and accepted an invitation to join her meal. The husband drank himself into drunkenness and fell into a deep sleep, whereupon the officer cut his hair, dressed him as a Turk, and left him in a distant place. When he awoke, he was confused, not knowing whether he was a Turk or Ahmed the tanner. Returning home, he was puzzled over these events with So and hired an animal and journeyed to Ispahan, leaving his wife to the officer.⁷

In the story of *Thousand and One Nights*, *Schöpfungsgeschichte*, a Hungarian knight once dreamed of a beautiful woman, who simultaneously dreamed of him. He sought to find the woman and the other long travels came to Hungary, where at a window he saw the woman of his dream, and she also recognized him. She was the sister of a nobleman who was proudly kept her secluded in a tower, for which he always carried the keys. The newcomer now entered the service of the no-

Norman presently rose to his feet, and was permitted to withdraw to his nearest room, from which he had an underground passage way, constructed by the groom of the women, that issued her into a room where he gave her a candle, telling that her husband once had given her. When on the next day, as usual, the groom saw that he failed to his wife, he tasked to see that ring, and he might not take the precaution of returning it. One day the groom returned and reported that his beloved had just arrived, and that he just returned to his own count. He requested the nobleman's presence, and a time at his house. The nobleman arrived and was seated next to his own wife, and seated opposite to her, in the tower where he found a wife and groom, for that, he thought, there were also beautiful women who could like. The knight asked him and told the nobleman he wished to return home with his sword. The nobleman escaped the lovers out to sea, after which he found his tower empty.³

A tale in the collection of *Le roman de la Rose* is composed in France in the fifteenth century, which is of the type that differs in interesting ways from these French stories, from a narrative, a passageway, and the overly surprise with the neighbors as to their strategy. According to this tale, a certain widow lived in a townhouse in the town of Valenciennes. On one side of this house there was a little postern door and opposite this there lived a widow of her own husband and her wife. The widow greatly desired to see a lover, and in order to win her he first cultivated the friendship of his neighbor and then won the love of his wife. The two now awaited an opportunity to be together. One day the husband left on a journey, and the widow, as she felt that it was a good opportunity, turned to the widow that then opportunity had come. That evening she entered by the postern door and was received in the room, where they bathed and dined and drank wine, and as part of the husband returned unexpectedly, and knocked at the door of the widow's house. The couple quickly got into the bed, and the woman turned her face to the wall. When the neighbor was admitted to the room, he first looked at the wife of the woman. The master of the house noticed that the wife was at her back side. Upon doing so, the husband explained that the wife was not his own wife, but that, if he were not certain that his own wife was not some woman, he said said that this woman was his. They surprised him for his suspicions, and insisted that he eat and drink what remained of the meal. When it was time to leave, the neighbor asked to drive by the postern door to the widow's room, and that the key was lost and the lock was rusted. So he let the widow get up and reached his house with a ring that was his wife's, and through the postern door and was soon home. When the husband asked for the key, he said that he did not at first return, because of some things, and then he only pretended to go on a journey, in order to test her. He was very angry, and after that day she frequently passed through the postern door without her husband's notice.⁴

The Underground Passage to Paramour's House is a very old story, in which a trickster devises the means of a secret passage from house to house in order to gain access to, and eventually win, another man's wife. This is kept a secret, sometimes the woman is as much the trickster as the man, and more so. The tale can be compared with *The Castle of the Rose*, in which a husband

which is not a challenge, employs the rise of a fellow container and gains access to the secluded process by smuggling a mouse into her room inside of it. In exchange the woman herself is receptive to the hero's advances, so that his efforts are spent more on reaching her than on winning her over.

Once the *Thaïs* is situated by itself next door and devised a secret entry to the woman's room, the husband is startled to see in his neighbor's house a woman who appears to be his own wife. Usually the confrontation occurs by the design of the lover who invites the husband over to meet his beloved, and sometimes it is preceded by the husband's noticing that his neighbor possesses a trait so short but greatly resembles one to his own house hold, an experience that engenders a suspicion and then the husband is the idiot that the world would ascribe to *Thaïs*.⁷ But even as so happens that, as in the third text above, the husband is saved up unexpectedly so that the confrontation takes place by accident, in the lovers are forced to improvise a deceit on the spot.

The catwinkle romances attained in those texts that culminate in the marriage of the lovers. For by this time the husband is so convinced that his neighbor's fiancée is not his own wife that he even gives her away to the groom at the ceremony and wishes the new couple well. Less frequently the husband is depressed even if his own intent is. After his neighbor persuades him that his wife is not his wife, he also induces him to believe that he is not even himself, so that in the end the duped husband loses his wife, his house, and his self.

Miles Gloriosus

The resemblance of Plautus's comedy, *Miles Gloriosus*, or *The Braggart Soldier* to the international fable was perceived in the early nineteenth century and first studied at length toward the end of the century by Edward Zarncke. The *Miles Gloriosus*, first produced around 206 B.C., was based in turn upon a Greek play named *Amzon* (Braggart), which has not survived.⁸

Much of the story of the ancient comedy transpires before the dramatic action begins. In Athens a man named Peusicles and a courtesan, Philocomasium, were in love. While Peusicles was away on a mission, however, a soldier named Pyrgopolynices turned up, abducted Philocomasium, and brought her to Ephesus, where they lived together. The slave of the absent Peusicles, Paestrius, set out to inform his master of the abduction but was captured by pirates and given as a gift, as it turned out, to the same Pyrgopolynices who had abducted Philocomasium. She, for her part, loved Peusicles and hated the soldier who had abducted her and wished to be reunited with her lover. The clever slave Paestrius managed to inform Peusicles by letter of their whereabouts, so that Peusicles came to Ephesus, where he lodged with a friend of his father's, Periphetimus, a wealthy old man who lived next door to the soldier. In order to allow the lovers to meet, the slave Paestrius cut a hole in the party wall shared by the neighbor's house and the soldier's house, where the girl had a room of her own. The girl now came and went secretly between the two houses, though she was watched closely by the soldier's slave, Scelerdus.

As the play opens, the old neighbor and the clever slave discover that today, after the girl came next door to see with her lover, Scelerdus happened to see, through an opening in the roof, the two lovers kissing. Neighbor and slave form

at the actor's feet, the headdress is regularly associated with the lover and the witness, and is assigning it to Pausticus and Pyrgopolices. Phautus gives the two slaves – to extract the roles of trickster and dupe on the one side. To be sure, Phautus takes most of the action that one would expect the even trickier to perform: he devises and carries out the plan to convince the dupes that there are indeed two women rather than one. And the dupe tried some. Second, as it takes the role that one would have expected the soldier Pyrgopolices to play. He is astonished at seeing a woman resembling Paustica's mistress in the neighbor's house and repeatedly checks for her presence at each house in order to confirm his own suspicions. When Paustica briefly anticipates depicting the soldier, we seem to have a glimpse of the role in a form closer to that of the traditional tale.¹

This transcendence of roles from the actual lovers rises to their representatives – not required by any convention of the ancient comic stage and is probably best explained as being a consequence of the playwright's desire to employ a non-play a second time against the soldier. The second deception – in which the witness is tried to gain humorous interest in the soldier in order that he willingly give up his current lover – is more easily accommodated if the dupes are not in fact the same situation. The latter trick is not a familiar element of the *trickster and witness* or *innocent house* plots. The second ruse may have been introduced either by the original Greek playwright or by Phautus. If the latter, we may suppose he has drawn for his play upon two Greek models.²

To summarize the most important points of contact between the play and the traditional tale: Man A succeeds his wife (lover, act 1) Man B who is in love with her. B moves in next door and (2) constructs a secret passageway between his house and the neighbor's. So by means of which the woman visits her lover. One day, when the lovers are (unexpectedly) seen together in the neighbor's house. (3) they devise a plan to convince the witness that there are two women (4) identify appearance. (5) The woman is represented as being the neighbor's ancient lover, so that (6) the suspicious witness goes home to see whether the woman is there, and (7) he does find her there (11) since she has returned via the secret passage. (12) After repeated inspections, he convinces himself that there are two such women. (13) Eventually A facilitates the woman's departure and the lovers leave. and (14) A learns that he has been duped.

Although the conclusion of the play reflects the common conclusion of the variation tradition, the lovers quickly depart before their deceptions discover. It is possible that the play also preserves a hint of the tale *The Husband's Revenge*,³ an alternative ending found in some texts, especially in Greek. We have seen this episode at the conclusion of the tale of *The Tavern and the Woman*, in which the tanner is made to believe he is a Turk. In an Arabian version of *The Wife and the Possess*, the original husband, a guest, is made drunk during the wedding feast, his beard is shaved off, ragged clothes are put on him, a pistol is placed in his belt, and he is dragged outside. When he awakes, he notices his beard gone, discovers a tear on his head, ragged clothes on his body, and a pistol in his belt. When he sees a few armed men pass

though he were stoning the narrator's text time. The event becomes therefore a kind of spontaneous cooperative tale between narrator and listener. Such a Greek today when a speaker goes off into vagaries a listener may say ironically: "And then I woke up." The expression is employed similarly by speakers of German and of French.¹

Dionysos, Herakles, and Xanthias

Precisely this interaction takes place in a comic scene between Herakles, Dionysos, and Dionysos's slave Xanthias in Aristophanes' *Frogs*. Dionysos boasts to Herakles that he recently served aboard ship:

Herakles: And did you engage in battle at sea?

Dionysos: Yes, indeed, we sank two vessels, a Phrygian and a Boeotian ship.

Herakles: You two?

Dionysos: Yes, by Apollo.

Xanthias: And then I woke up.

Here the god Dionysos, not known for his martial courage, vaunts to his hot brother Herakles that he recently participated in a seaborne sea battle. When Herakles asks incredulously, "You two?" Dionysos' retorts which start prompting Xanthias to interject, "And then I woke up."

The scholiastic commentators on the Aristophanes passage explain that the speaker is making fun of Dionysos, saying that the expression means "I just woke up from a dream, that is, I did those things in a dream." One ancient commentator attributes the line to Dionysos himself pointing out that persons who tell a lie or, who tell a lying tale, sometimes add the ending "And then I woke up."² The expression perhaps served the Greek comic as a less-said-for-said formula, acknowledging that the alleged true experience, such as the one just described, were in fact untrue.

A character in another Greek play probably alludes to the same expression. In Euripides' satyr play *Kyklops*, the satyr, Sycophant, boastfully complains in the prologue how he has suffered for the sake of Odysseus, being dragged alongside the god in the battle against the giants and polyp-speaker, the giant Enkheados. Then he acerbity says, "What I'm saying is as if I stay in a dream!" as though he expected the playgoers to say or think "And then I woke up."³

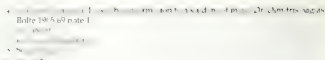
For other tales to be in voice of both narrator and listener see "Catching a Fox" and "Wooden Doll."

[1] AT 1750, *Erfindung eines Tales*, M 44 J1 55. The expression is also used in the comic *Alceste* of Aristophanes (dell. 1896) 3. 1072, 3. 1463-1464, 3. 1470, and 1. 125. 87. 198. Kohler (1855) 1. 269-70. Taylor in Mackenzie et al. (1934-40) 2. 489b, 490a. Trakner (1888) 1. 25. Ashmole types 22, 23, 60, 61, 227.

1. Kohler (1898) 1. 269, citing Jacobs, *More Celtic Folk Tales*, no. 46.

2. Grimm 200.

3. Bode (1855) *Alkestis*, 3. 1072-1073, and, in substance, and with the I woke up formula within another tale is found in AT 1790, *The Person and Sexton Steal a Cow*.



White Serpent's Flesh * Melampus the Seer

A man with a chance to taste the flesh of a white serpent, which is intended for a banquet that is $\eta\kappa\alpha\sigma\tau\alpha\varsigma$ in Greek. He finds that he has acquired a magical power and his adventures develop differently according to whether he now understands the language of animals or can see through things. In the former case, he hears two birds conversing, in the course of which one bird mentions that a certain house is about to collapse; the man warns the owner of the house, who is his fosterer. Or when he is accused of stealing a packet of jewelry belonging to his fosterer's son, he hears two animals talking, in the course of which one tells him that he has accidentally swallowed the object; the man has the animal but lost it, who upon the object is discovered. In the latter case, he uses his supernatural vision to solve the causes of mysterious illnesses, whereby he becomes a $\sigma\alpha\upsilon\tau\eta\rho$ or healer, acquiring the king's favor, weds the princess.

In the case of $\eta\kappa\alpha\sigma\tau\alpha\varsigma$, the word $\sigma\epsilon\pi\epsilon\iota\varsigma$ is taken from the usual source of his magical gift. We might also, partly on texts as reflexes of the $\tau\alpha\upsilon\rho\alpha$ tradition, call the seer a $\tau\epsilon\lambda\epsilon\sigma\tau\eta\varsigma$, depending upon whether the hero acquires extraordinary ability to decode sounds or to see through things.

Thus, in a Scottish legend Sir James Ramsay of Barff was banished from the court, his ancestral seat, and a price was set upon his head, as should again be the case if that he had conspired against the crown. He went to Spain, where, as pointed out before, he became an apprentice to a doctor who sent Sir James to learn the $\eta\kappa\alpha\sigma\tau\alpha\varsigma$, in which they might make him most wonderful medicine of the world, certain white serpent. Sir James caught it and killed it, and his master told him to cook it but he refused to do so, but not to taste it lest he perished instantly. But Sir James accidentally spilled some drops on his fingers, licked them without thinking, where pain and fever were opened, for he could see through things, and he could see his master's sides, since his master would have killed him. He learned that Sir James discovered the secret of the medicine. Sir James said nothing. Then Sir James learned to be a skilled doctor under his master and eventually managed to get away from him. He traveled the world doing wonders and later he returned to Scotland and recognized as a doctor, as it happened, the king was ill and the man was able to cure him, so that the king proclaimed that he who could cure him would receive the princess as wife. Sir James went there and said that there was a bad omen inside the king, and removed it, freeing the king of illness. Then Sir James revealed his identity, and the king bestowed him, returning his lands and giving him his daughter as wife.

According to the German tale *Die weiße Schlange*, which was collected in 1812 from a twelve-year-old girl, there lived a king, $\eta\kappa\alpha\sigma\tau\alpha\varsigma$ who was famous for

knowing everything. He had an eagle which was his faithful servant and made some food in private. One day his servant secretly took the food which was a white snake, and he prepared it. Presently he found that he understood the speech of the snake which he prepared. With the snake he given him the power to understand the language of animals. In the meantime the queen had lost her ring, and this same servant was made responsible. A while after he heard some ducks conversing, and he said that he had swallowed a ring inadvertently. So the servant had the duck butchered and the ring was found. The king was weak, so make friends with his faithful servant, promised the servant to help push him out court. The servant went on to have other adventures.¹

In the Norse legend of the dragon, a young giant, Reginald Sigurd, when there was treasure guarded by the dragon, was given a sword by his father, an exceedingly sharp sword. After Sigurd saw the dragon, Reginald learned that the dragon was Reginald's father, but he offered to kill the dragon in exchange on that Sigurd should take half the treasure and give the other half to him. As Reginald slept, Sigurd roasted the dragon's heart and when he thought it was done, he touched it with his finger. A quick but tender kiss, and the dragon came awake that he kissed his finger. As soon as his tongue had tasted the dragon's blood, Sigurd understood the language of birds. A while later, over hearing birds speaking nearby, he learned that Reginald intended to betray him. So Sigurd killed him back the gold and, after receiving half the treasure, many of the birds rode away.² So begins the account of the Sigurd Legend, which is a legend so familiar that is familiar from the present folktale. But this present folktale, and Sigurd's ability to understand the language of birds, is present in both the present folktale.

Melampus the Seer

In antiquity a similar story was told of the legendary Greek seer Melampus. He was lived in the generation just before the Trojan War, in fact, he was the very end given by the mythographer Apollodorus. Melampus dwelt in the country by the side of Pylos. After his servants and disciples, some snakes and some birds, and a tree in front of his house, together with a dead and buried the dead snakes and reared their young. When the snakes grew up, they conversed with him with their tongues as he slept, after which Melampus was able to understand the speech of birds and there were other strange events. Moreover, he could communicate with Apollo at the Alpheus river and there he learned of events to take place.³

Melampus's brother Bias was once a seeker for the blind of Pericleides. Their Neleus's daughter would give him as a gift to the man who should bring back the cattle of Phylakus. These cattle were guarded by a dog and neither man nor animals were able to approach, since Bias could not steal the cattle by himself. His brother Melampus helped him, and Melampus soon made a deal with him, saying however that he would be caught in the attempt to steal the cattle and bring back the cattle. He was not caught in the act of stealing, and detained as a prisoner. After he had been confined for almost a year, he heard some forms of voice that above him conversing. One asked him about the man and been guarded through, and others replied that the voice that was of Melampus. He was asked to be moved to another banding, and presently, the original banding was passed

Phryakes, astonished at Melampous's skill in sorcery, released him and asked him how his coldness sat. Phryakes might have children. Melampous promised to let him in return for the cattle. Then the seer learned from a bird that once when Phryakes was getting ramps by the bloody knife beside Iphiklos he could, in a way, and he rather stuck the knife in a sacred oak tree, which since then surrounded and hid the knife. Phryakes must find the knife, strip off their skins, the rest with wine, and give it to his son to drink for ten days, after which Iphiklos would beget a son. If so happened, Melampous then got the cattle, drove them to Pylos, received Neieus's daughter, and gave her to his brother.

As the legend continues, King Proitos of Argos had three daughters, who because they attended either Dionysos or Hera, went mad and roamed the regions around Argos. Now Melampous, who had invented the use of drugs and purgatives for treating the sick, offered to treat the maidens for a third of Proitos's kingdom, but Proitos refused so high a price. But when other women paid for their daughters and the situation worsened, Proitos agreed to the price. Now, however, Melampous said he would treat them at the price of a third of the kingdom for himself, and another third for his brother Bias. Proitos agreed, but the price rose still higher. With the aid of some young men Melampous chased the women to Skyra, where he purified and cured them. One of the daughters had perished in the pursuit, but King Proitos gave the other two in marriage to Melampous and Bias.⁴

There are four episodes, or clusters of incidents, in which the ancient legend and the modern tale show similar or identical material: (1) The hero acquires from serpents the gift of understanding the language of animals. The ancient story here in fact reflects the actual tradition. As a result, he is able to learn of future events, at past events known to animals but not to humans, or both. This incident sets up the episodes that follow: (2) Using this gift he overhears animals talking about a building that is about to collapse, and so saves himself or his master. (3) Using his gift again he cures a person of a seemingly hopeless malady. (4) Gaining the favor of a king, he wins the princess in marriage, part of the kingdom, or the like. The close correspondence shows that the Melampous legend and the international *tolstae* must be genetically related stories.

If serpents possessed special powers of prescience and healing was a familiar notion in classical antiquity. A human could obtain a knowledge of miraculous plants by observing how a serpent healed a sister serpent with herbs, as in the legend of Chalkas and Polydros the seer.⁵ The ability to understand animal languages could be acquired from serpents in two different ways. One method was to eat a particular kind of snake in whole or part, as Pliny relates, explaining that there is a serpent born from the blood of certain birds, and whoever eats this serpent understands the conversations of birds.⁶ It was by this means that the ancient Greek sage Apollonios of Tyana acquired his ability to understand the languages of animals (see below) and that the mediaeval North English hero Sigurd earned the speech of birds. This mode, which one might call the culinary method, is preferred by the protagonists of *The Ancient Serpent's Flesh*.

The other way involves not the ingestion of a magic substance but, it seems, the unblocking of the apparatus of perception. Serpents licked a person's ears,

exhausting them as he slept. Not only Meleagros but his brothers and his sandra become seers in this way. Understanding the experience as a natural fact for a human being, some might conclude that this might happen to a person if conditions were right, and even if it did not, it is not presented as an unthinking, unheralded response. The hero is not pulled from his burning fingers; rather, he is a process of it. The second method implies that the ability for understanding is an essential human resides in humans all the time, in some kind of "background" knowing which serpents have a special knowledge, perhaps, of it (e.g., 1.46). A similar idea of perception elsewhere in the text will be especially obvious in literature. In Homer a god can make a mad man or woman seem to be surrounded by him with mist, and when that man kind of permanently mad, apparently a snake war features already, the heroes of Troy will be able to see the gods even in the bath and participating in the fighting, to be human is to fight under, and the speech of a creature and I see it, for example, they were not smiling in the way, but as it is, only gods and certain animals can truly understand what an unclouded perception and only a few serpents have the high acquire the ability in their lifetimes.

Whereas in the information tale, as also in the snake legend, the hero accepts a magic meal, or poison intended to be lethal, rather than to identify or without knowing the special property of the food, in the snake legend he learns as soon because of a kindness he does for a snake. After Meleagros serves his destiny some adult snakes he then feeds them and takes care of them, caring when the survivors grew up they gratify him, partly by being able to understand his ears as he sleeps, giving him the gift of understanding in speech, vision, hearing, and making him a seer and a healer. According to classical scholarship different accounts of this episode, Meleagros was not in Homer at the time, adding with a certain King Polyphontes. A fox was being sacrificed in his home, and when a serpent crawled upon the scene, the king took the serpent to his house. The king was angry, but Meleagros took the serpent, buried it, and reared its young, which later attacked his ears and bestowed upon him the gift of prophecy.

The ancient and modern forms of this motif are more different than in their essential structure. For in both forms, (a) the protagonist, a doctor, hunter, doctor, rival, etc., are preparing food, either in case of war or a stroke is feared, (c) The hero takes possession of the snake, and if it is an unfortunate itself, acquires the gift of understanding the speech of animals. The particular twist that the ancient takes serve to characterize the hero's destiny. The hero, in the more recent texts, seldom adventures, he goes out with strangers, and he learns what the mysterious does, and he takes on a new fate. In the more recent texts, Meleagros is shown to be kind-hearted, he tends to feed a serpent and rears its offspring, acts of kindness for which he can not strictly expect in reward. This characterization of him as a selfless person is presently restated in the story when he undertakes a dangerous task to rescue the child of his father's brother.

Meleagros is captured, as he has said, he would be. He is never kept imprisoned in Iphigeneia's house, and only later, after he hears the word worms saying that they have all but in fact consuming the berries in the house is about to die. There are two versions of what happens next. Meleagros informs Iphigeneia of the forthcoming catastrophe, direct or indirectly,

mad daughters, so that he escapes from the house in time. Or the seer teigning Iphios asks the old man and old woman who watch him to carry his bed outside, which they do, though the house collapses just as they are doing so, killing the old woman. The man informs Phylakos of the event, and he tells his son phylakos. As a result, Iphios is a oim that Meanippos is a seer and releases him.

Iphios now agrees to give Meanippos the cattle he seeks if the seer can cure his son's madness, so the seer performs a sacrifice to Zeus, setting out portions for the neighbors who come except for one culture. When Meanippos, who understands their language, asks them how Iphios may get children, they are the old man and old woman, who reveals the cause of the problem and provides a cure's treatment. Animals are portrayed here as having a respect for their world that resembles human society, with their own knowledge of cures, and the scene conveys the idea that the information sought is a scarce commodity even among creatures who are more knowledgeable than humans.²⁷

The overall nature of Iphios's problem is obscurely told by the ancient mythographers and commentators, but probably he is impotent rather than sterile, since the helplessness is viewed strictly as Iphios's problem, not as wives. If he were potent, the blame should have fallen upon his wife for infertility. The event that causes Iphios's problem seems to be as follows. Once when he was out playing with his father Phylakos was gelding rams. The boy misbehaved in some way, and the father tried to frighten him by pursuing him with the knife he was using; he may have even brought it into contact with the boy's genitals. Then he stuck the knife in a tree, where it remained, since the tree eventually grew open. It occurred, Phylakos must find the knife, scrape off the rust, mix it with wine, and give it to his son to drink for ten days. The tool that deprived the rams of their manhood did the same for the boy, and by the proper application can be cured by that which caused the problem: the knife also provides the treatment. Meanippos's cure works, and he is given the cattle.

In the final adventure Meanippos negotiates with King Proitos, offering to cure his daughters of their madness in exchange for a third of his kingdom. Proitos refuses, but he relents when the plague of female madness spreads only now Meanippos decides his fee. This time the king agrees, fearing things will become even worse. Meanippos's cure is successful, and Proitos gives his daughters in marriage to Meanippos and Bias, so that Bias, who presumably has wed Pero, acquires a second wife.

The last two episodes, each featuring a marvelous cure effected by Meanippos, are obviously doublets, that is, two forms of essentially the same act. First, Meanippos miraculously cures Phylakos's son Iphios of a sterility, which comes through the intermediate step of a trade of cattle to his gaining the hand of the daughter of King Neleus of Pylos, Pero, whom he gives to his brother Bias. Second, he miraculously cures the mad daughters of King Proitos of Argos on the condition that he receive a third of the kingdom and his brother Bias, the third, and after the successful healing the king gives Meanippos one princess to wife and Bias the other. Each episode is a slightly different realization of the concluding episode in the international tale in

which the hero has a premonition of, and which he saves the hand of the princess in marriage.

The legend of Melampyros served Thucydides as a means of relating a story that is already well known to his audience. Though he could not follow the practice he mentions only the minor details of the story, as is recognized by Hesiod more than once. The famous biographer Phlegon also relates the legend.²⁰

Apollonios of Tyana

According to his biographer, Apollonios of Tyana, a Neopythagorean sage and wonder worker of the first century A.D., visited Mesopotamia on his way to India and acquired an understanding of the language of animals. This he did among the Arabs, who were adept at it and according to Philostratos commonly listened to birds chatting the nature of his technique, the ability of eating the heart of the liver of serpents. On one occasion a heliconian hawk attracted bystanders by excited conversation of a snake; a sparrow was said to discover a supply of food, and in another occasion the hawk mentioned it was the soul of King Amasis of Egypt had transmigrated.

The resemblance between the careers of Melampyros and Apollonios extends beyond their learning from serpents the language of animals. For like Melampyros, Apollonios was both a sage and a successful healer, though Philostratos does not mention Apollonios's ability to understand the speech of animals when he recounts the sage's prophecies and healing.²¹ Nevertheless, just as Melampyros foresaw that the boarding of women on his ship was about to collapse, so also Apollonios once realized that the ship in which he and his companions were about to embark would presently sink, so that they changed ships, though again his presence is considered to show knowledge of animal languages. Finally, like Melampyros, who won a particular kingdom as well as the daughter of King Priamos, Apollonios eventually won great favor with the Emperor Vespasian.²²

The parallels are scattered throughout the career of Apollonios and are related to one another only in that they are attributed to the same person, whereas in the case of Melampyros his powers, as a seer, as a success as a healer, or Iphiklos, and probably his healing of the madwomen are all ultimately connected with his ability to understand the speech of animals. Similarly, the adventures of the white hero are opportunities for an exercise of the magic gift that he acquires at the beginning of the tale. Such is uncertain, whether the fabulous stories that grew up around Apollonios were conditioned by either the legend of Melampyros or the tale of *The White Serpent's Flesh*.

Alexander and His Cook

An incident in the *Alexandria* which may have been suggested by the introductory episode of the present fable is the case of Alexander's travels to the east, he came to the area of the Land of the Blessed, reaching a place where the air was fragrant. Feeling hungry, he took his cook Andros to prepare a meal. Andros took a salt fish and rinsed it in a spring, whereupon it returned

and swan was Tawakk did not tell Alexander but to rise & drink some of the water and so to grant in a moment. Later the cook seduced one of Alexander's daughters by offering her a drink of water from the immortal spring, so that both the cook and the woman became immortal. Alexander sent him a letter with other water spirits, bemoaning the fact that it was not allowed for him to drink from that water that it was not denied even his cooks.¹⁴

In this case, the wonder-working agent is a spring whose water grants not special blessings only, but immortality to him or her who tastes it. As usual, a magical food or liquid intended for the master is consumed by the servant or more precisely here, the food that is intended for the master leads the cook by mistake to the magical beverage. What is unexpected about this treatment of the events is that the main interest of the story is the unlucky master, whereas in the folktale it is the lucky servant. The narrator's strategy here is to show how even a wise Alexander like Gilgamesh comes to the immortality for which he longs but that he is not fated to acquire.

14. A. J. Rieu, *The World's Great Men* (Lond. BP 113) 114; Marx 1889:109-11; A. V. 28.7; *The Iliad* (1971) 186-8; 239-355; MacGillivray 1953:44-49; Christensen 1958:10; Kirk 1985:100-101; Rankin 1992:38; Löffler 1963:30-40; Scheff 1982:436-439; Aslaniyan, type 673.

Briggs (1971) 52, 578-580.

15. Grimm 17.

16. See "Reginmál" and "Fafnismál" in the *Elder Edda*.

Apollodorus *Bibl.* 1.9.1.12, 2.2.

17. For example, Apollodorus 6.6.33. See further Frazer 1921:236-37; App. 2 AT 612; *The Three Sinks-Lepros*.

18. *Nil* 137-292.

19. Schol. Homer *Il.* 7.44. cf. Porphyry *De abstinentia* 33-34. See further Frazer 1889:109-110; 182; 186-8; 239-355; 1901:77-79. According to a scholium to Apollodorus, Hermes to the gods sent Melampus and his brother Bias to the Muses, but they did not go, so they did not obtain Hesiod's gift. In this narration the serpents do not seem to be the source of their power, as they inspire Melampus with a gift from the Muses. Apollodorus mentions their cunning and shrewd by having cyclops Polyphemus tell Apollonius *Bibl.* 1.9.19.10-11; 19.10-11. Apollon cleared the ears of the seer so that he understood the speech of birds, can pore also on a *deson*.

20. Mist of invisibility *Il.* 5.187 (ad hoc), *Il.* 5.127 (permanent).

21. Hesiod fr. 261 M-W.

22. Hesiod fr. 261 M-W; schol. Theokritos 3.43.

23. Schol. Homer *Od.* 11.287; Eustathios on Homer's *Od.* 11.292, p. 1685.

24. Schol. Homer *Od.* 11.287.

The scene is similar to many modern folktails. A person summons birds or other animals to eat or steal from him, except for one creature that is divine, but these present an obstacle to his quest, and a cunning hero shows up and reveals the deception. The modern version of the episode is in A. J. Rieu 1901:77-79; *The Iliad* (1971) 186-8; 239-355; MacGillivray 1953:44-49; Christensen 1958:10; Rankin 1992:38; Löffler 1963:30-40; Scheff 1982:436-439; Aslaniyan, type 673. The motif appears not to be used in Thompson's *Motif Index* (Thompson 1958:56).

25. *Iliad* 19.10-11; Apollonius *Bibl.* 1.9.19.10-11; 19.10-11; MacGillivray 1953:45; Gantz 1993:187.

Sterile Löffler 1963:34; Hoekstra *opud* Heubeck (1989) 2246.

26. Frazer (1921) 2:189-191; 350-355; cf. Mupfverogl 1993 and Hartland (1895) 2:77-174. Before the cook's ploy, the woman seduced and also had to report her infidelity to the king. The cook was caught and cured by the spear that had wounded him (CPG 2762-763).

27. For the tradition of the doubled reward see many other oral stories. In a modern legend an engineer offers a price for a woman who has just pined a piece at his services.

the young king's advisor. Now the young man who had preserved his father was a member in the court, and he would report to his father all the matters that were done at court and his father always provided solutions, which the son brought back to the court. His steady stream of good advice earned the young man a high place in the king's favor and the resentment of the other nobles. Suspecting that the young man might still be alive but not daring to say as much, he hoped to expose the duke's treachery suggested to the king that he hold a trial for his prince, instructing each man to bring along his best friend, his horseman, his most excellent jester, and his most faithful servant. The young man reported this news to his father, who asked him whether anyone felt jealousy toward him or toward his associates envied him. Then the father conceived that the task was a trap to induce the son to bring as a friend his best friend, after which he could be charged with ignoring the king's decree. He told his son not to be afraid, approach the king, bringing his dog, his donkey, his wife, and himself, the son, and he instructed his son what to do in each case. When the son went to the hall, his donkey brayed at the sound of the musicians. Though his enemies accused him to the king, the monarch asked him what each thing represented. The man replied that the dog exemplified his best friend, since his dog accompanied him wherever he went, staying with him through every danger, and was never happy without him nor ever sad in his company. He brought the donkey, he said, as his best servant, and he explained the others to the king, who highly performed for the king's compensation. His father he touted as his best jester, and his wife as presented as his worst enemy. Thereupon his wife, angered at being so abused, veiled at him in her ranklessness, saying as she had shown so much compassion for his father whom he had neglected but kept hidden underground. Then the youth pointed out to the king how true his characterization had been, since as a result of a mistake of his father he had revealed his secret and thereby condemned him to death. And the king marveled at the young man's cleverness, ordering him to remain as adviser. When the old man came, the king appointed him father of the City and Judge of the Land, and in short order the wise man restored law and justice to the country.

Source: an oral text collected in 1930 from an unnamed informant in Tlapac State of Jalisco, Mexico, a king once decreed that all old persons should be shot out, one son hid his old father underground and brought him out every Wednesday because his money ran out, he asked his father what they should do, there did not find him to get to a man named Miguel and ask for a loan of a hundred pesos. When the son asked Don Miguel for the loan, Miguel inquired about the purpose of the loan. He answered that it was for his son. Miguel asked, "And your father, where is he?" He replied that they killed him in accordance with the decree. But Miguel decided to pose a difficult problem, and if he could solve the problem, it would show that his father was alive. So Miguel said, "I give you the loan, but on the condition that you bring me your friend and your enemy." The son agreed, went away, and told his father what he was to bring his wife and his dog to strike each one of them in Miguel's presence, and don't call his dog. The son did so, and his dog came to him again, but when he caught his wife, she told Miguel not to lend her husband any money, saying he has kept his father hidden underground. Miguel

admitted that this was why he wanted to know I gave the address, and I
 refused to take to him. They never saw him there was no looking for him, and
 asked the son to be governor, in time his king was killed, and the young
 man became governor, and when he came to power, he said I should give
 anties to all the old people, and they all lived very happily.

The setting is this twentieth-century Mexican folk narrative as a kind of, though the means of execution of the old persons has been changed, e.g., updated to sailing. Another new twist is that it is not the clever tale narrators eventually honored but rather the dutiful son who was said to uphold

Both texts illustrate the old riddle device, as by means of a cunning riddle, solution to the strange task of bringing a dead person's worst enemy on. This incident is itself an international variation that is used as an example of a riddle (see: *Best Friend, Worst Enemy*). Other texts exhibit other problems and other clever solutions.¹ Thus, King orders the cooks to make ropes of sand to which the clever reply is that they will use salt if they are first provided with funny milk, which is needed to make the rope join together; they are first provided with a sample of such a rope to serve as a model. In *Shanxi*, a second riddle responds to the impossible task by posing a riddle with a contradictory task. Other texts relate how the community lacks seed following a poor harvest, a problem for which the clever solution is to sow the fields with the haystack thatch. In fact, others the challenge is to be the first person to see the solution, see, see, see. And so on.

Worth mentioning is also an American corn tradition—wintering, which old persons are desperately frozen for the winter in order to store as scarce food, and then thawed out in the spring.⁶

An Episode in the History of Turkey

The earliest attestations of the intermediate shew are found in works of two Roman epitomizers. Justinus and Festus. Around the second century, Justinus made an epitome in Latin of a Greek historical work now lost, the *Periplus* *Phlegon* of the Romanized Greek, Pappus of Ionia.

In his section on the history of Persia, Herodotus mentions how the Lyrians' strength was once diminished by a series of wars they fought with the Persians. The Lyrians' slaves, who were very numerous, took this opportunity to conspire against their masters, killing them along with the entire free population, after which they took over the city, seized their masters' wives, married, and produced children. Of these thousands of slaves, one was a man of gentle temperament who, moved by the plight of his aged mother, hid her and her young son compassionately hid them away. Meanwhile the slaves deliberated about what form of government to create and decided to elevate one of their own number to king. The man who was the eldest, so the young son would be so chosen, on the ground that he would be the most pleasing to the gods. This resolution was repeated five times, for this was the master's name in his place of hiding. In the middle of the night then, everyone went forth to the field and while all the others looked east, the king's slave, who faced west. At first it seemed folly to look for sunrise in the west, but when it was approaching and the rising sun began to shine on the highest parts of the city and towers,

and is tried to catch a glimpse of the sun itself. He was the first to point to the sunset point that was visible on the uppermost parapet of the city. Now this strategy did not appear to be that of a slave, and when he was asked who devised it he confessed that it had to be his master. Everyone then perceived how superior the intellect of free men was to that of slaves and that slaves excelled more in ingenuity than in wisdom. So the old man and his son were pardoned, and since the people believed that the two had been kept alive by a deity, they made Straton king. At his death the staggon descended to his son and after that to his grandsons.⁷

The general sequence of events is the same as in other texts of the type: (1) There is a mass killing of a segment of the population (usually the old, but here the free – except that (2) an old man is saved and hidden. Subsequently (3) a problem arises which (4) is solved by the advice of the clever old man. When (5) the secret scheme of the slave is revealed, the old man is honored. Despite the inherent improbability of the plot of awarding the kingship to whoever first spots the sunset, the tradition is presented unskeptically as a historical event, evidently forming part of the traditional history of the Phoenician city of Tyre itself – it certainly does not give the Tyrians an exalted pedigree.

Interestingly, the principal opposition in this text is between slave and free, rather than between young and old, although we can glimpse a vestige of the more usual opposition in the person of the clever counselor, who is described as an old man (as well as in texts in which the principal opposition is between youth and old age, revealing that the Tyrian legend is probably a special adaptation of the usual story). Justinus's narrative acts out the proposition that the characteristics of slaves and free persons are not accidents of status but rather features intrinsic to their nature. Slaves are slaves because they are unfit to rule, even to rule themselves, just as free men are born to govern both themselves and others. Consequently, a society constructed contrary to this basic truth is doomed to failure, as in the present instance, which illustrates how slaves are capable of clever treachery but are pitifully incompetent when they undertake the high offices of government.

The motif of being the first to see the sunset, which appears in many modern texts of the fable, is also found as an independent story in international oral tradition. In it sometimes of human characters but more often of animals, in the animal, to whom animal looks to the east, whereas the other animal looks to the west, sees the rays of the sun striking the crests of the western mountains before the sunset is visible on the horizon, and so wins a contest or wager.⁸ In some texts the object of the contest is to determine who shall rule, as in the Tyrian legend.

Sexagenarians from the Bridge

The other Roman text is owed to the epigrammer Festus, who in the late second century A.D. wrote a summary of the lost *De significatione uerborum* (On Word Meanings) of Verrius Flaccus, a noted lexicographer of the first century A.D. The mysteries are arranged in a alphabetical order in the manner of a reference work.

According to Festus's account of the proverbial expression *sexagenarians de ponte* – 'sexagenarians from the bridge' – some people say that after Rome was

liberated from the Carians there was a shortage of food. The Greeks, because of age were thrown into the Tiber. But one old person who would not be concealed by his age frequently tested the state, managing to escape. His son, when the matter became known, the old man was forgiven and all the sexagenarians were allowed to live.⁹

The Roman legend is obviously a form of exaggeration. Its narrative is so severely abbreviated that we do not learn the nature of the old man's advice and of the crisis that provoked it. Being perhaps related to the provision of food. Among the Romans, sexagenary was regarded as the period at which old age commenced. The term a sixty years as a terminal or enforced boundary of human life is also found elsewhere, for example in Chinese tradition.

Some researchers infer from the motif of the custom of killing the elderly that such a custom must once have been practiced, assuming that the narrative idea can only have arisen from a real practice. Paul Christy, among these lines, concludes that the custom must once have existed in ancient Greece. But this conclusion is too drastic, since it assumes that narrative ideas must be simple reflections of reality, a notion that is readily disproved by the existence of tales in which animals and even plants talk. Several Greek authors, however, declare that the custom was practiced in ancient times. For example, Strabo and Aelian describe an alleged custom of keos according to which, when folk grew very old and were conscious of the fact that they were no longer useful to their society, they assembled for a party in which they wore garlands and drank hemlock.¹⁰

In any case the motif of the systematic killing of the old people surely gives expression to the resentment that the elderly are unproductive members of society, drones who consume but do not contribute. A sentiment that many persons must have, for a fleeting or unconscious, in the context of the present story the motif represents for narrative purposes the proposition that since the old are useless, the community would be better off without them. But the rest of the story soundly refutes this proposition when the cleverness of the old man proves to be crucial for the survival of the community. The conventional name of the tale, then, is something of a misnomer, since it is cleverness rather than wisdom that the hidden old man displays. The traditional tale declares rather an old moral, which is that the community cannot afford simply to dispose of its elderly population.

Alexander and the Old Man

Although no text of *Wisdom of Hidden Old Man Saves Kingdom* is found in Greek authors, an episode in the Greek novel known as *the story of Rhinoceros* is also reminiscent of the tale so that it must have been inspired by it.

As Alexander made his way eastward and wished to proceed further to the end of the earth, he selected a group of young soldiers to accompany him, giving orders that no old man should march with them, but one old man persuaded a slave who was among Alexander's select troops to shave his chin, disguise him, and take him along, since he thought Alexander would ask for an old man. After several days they reached an area of thick

ness, and the young men advised their leader not to proceed since they might not be able to return if the horses became separated in the darkness. Alexander replied that they had courage but not intelligence, for which an old man was needed. He offered a reward for the man who would be brave enough to go back at their own camp and bring back an old man. When no one volunteered, he asked the old man's sons revealed to Alexander that they had brought their father along. The old man told Alexander that in order to have any hope of return, he must travel with horses, and that he should send mares with foals, leaving the foals here and setting out with the mares, who would be sure to return because of the foals. Alexander followed his advice. During the journey, the old man told his sons to gather whatever they would find lying on the ground and put it into their saddlebags. When Alexander decided to return, he placed the mares in front and followed them back to their foals. Then they found that the saddlebags of the old man's sons were filled with gold and pearls. Alexander and the others thanked the old man for his excellent advice. Here a taboo on the presence of old men replaces the actual setting of old men, otherwise, the episode is quite similar.

To sum up, the tale of the fadden old man is a widely attested, in quite varied manifestations in Greek and Latin literature in the early centuries of our era, in sources that are in turn adaptations of earlier materials.

- [illegible]

Enkeltstykke, der fortæller om tre mænd, som havde været i den danske hær, og som nu havde hjemkommet, og som hver af dem havde ønsket sig en gave, som de havde ønsket sig, og som de havde ønsket sig, og som de havde ønsket sig.

Wishes. See Hospitality Rewarded

Wishing Contest

In this contest tale, several men agree to engage in a contest of wishing, where upon each man expresses one or more impossible wishes.

The title is AT 1925 *Wishing Contests*. Any tale containing two or more wishes is included in *Wishing*, since each tale features only one contest.

In a Latin narrative included in the *Hertha* collection, when wishes made by the German astronomer Hilaricus Seabrowne (three sons) proved three things from their father. Among them was a wish for the best thing in the son who was able to pray for the largest goat. A judge was asked the matter. The eldest son prayed that the goat might be so big that when it was thirsty it could drink up all the water of earth, the sky, and the sea, and that it had the next son confident that he would win, prayed that the goat might be so large that it filled the world's sea, land, and water, and was taken in a single string, the string would not be engaged in a single step, and so on. And the youngest son, believing he would win because his prayer would be the longest, prayed that the goat might be so great in height, length, and width that it would extend to every point that would be visible to a giant eye looking down from the heavens upon the four quarters of the world. The judge declared that neither he nor any person could determine which of them wished for the largest goat.¹

In a tale written down by a Norwegian woman in 1850, three rich young men were sitting in a cafe in Trondheim, each boasting that he was able to wish for riches better than the others could. So they said he wished that all the sackfuls in the world were made into empty sacks, that each of them were filled with the usual crown birds, and that the first of the three to say the second wished that all the ink in the world were emptied, and some wines and that the sum were in his hand. The third wished that all the trees in the world were cut down to a yard above the ground, and that all the crown birds were counted out on the stumps, until the stumps were worn down. The three men then turned to Olaf, who was sitting at the next table, and asked him if there were not something he could wish for. Yes, Olaf wished that the three of them would die and he would be their sole heir.²

In these texts, three men linked together in some way agree to compete with one another in a contest of wishing. In each instance the men explicitly decide upon the activity before they engage in it, though in the first case it is a contest

most for a prize while in these contests, as in a casual game, each man speaks in turn, those good speakers being invited to do so, and the third and the second. Although wishes are perhaps expected to be in agreement, at each entry succeeds in surpassing the previous one, the wishes are all more or less equally good, and in these hexameters, not even in a list such texts, none of the contestants emerges as a clear winner. Indeed, in the second text the best wish is made by a nonparticipating brother.

The wisher said, he had a wish, I pray, asked for the sum of the other wishes. This paragraph corresponds to the comment, which I take also to be correct, made by the editor of the commentary of the Renaissance text. Though appointed as a judge of the competition, he said in effect, that he had no idea which of the brothers uttered the best wish.

Since the particular wishes in narratives of wishing contests may differ considerably, the texts may be like any other paradigmatic structure, or basic structure. For this reason, I treat about contests in wishing, like tales about contests in singing, only as constituting a 'form type' rather than a 'content type'. Moreover, as the same can be said of other contest tales such as contests in laziness (see 'Three Lazy Ones') and contests in riddling (see 'Stronger and Stronger'), as well as a number of other tale types that tend to be tales of the superlative.

A Greek Wishing Contest

Lucian's dialogue, *The Ship and the Wishes*, is devoted to the theme of what was popular, called by the Greeks *kenon nikaton*, or 'empty bliss', that is, daydreams of wealth and the like.¹ In the first part of the work four male friends walk to the Piræus to see a magnificent Egyptian merchant ship, an experience that causes one of their number to fall into a grandiose daydream in which he himself becomes the rich shipowner, busily acquiring a fine house, slaves, and horses, being esteemed a king, and sailing on his fine vessel until his daydream is interrupted, forcing him to return to the reality of his poverty (see 'Foolish Man Binds A rascals'). In the continuation of the work, as the friends walk back to Athens, Timonios suggests that they divide their journey into four parts, in each of which one of them should ask whatever he would like from the gods, it would take their minds off their tiredness, and they would enjoy themselves with pleasurable dreams of their own choosing. Each man would himself determine what boundary to put on his wish, and they would imagine that the gods would grant every wish, however impossible the wishes may be. Best of all, it would show which of them would be best at wishing and using his wealth. Timonios's proposal is agreeable to the other three men, and they decide the sequence in which each shall speak.

Ademantos wishes for the ship and everything in it for a day he admired, and for the ship's cargo to be changed to gold coins. He wishes also for a treasure in gold to be found in his courtyard, and he would like a house as the desirable and rich Greece, and golden service for dining. He adds as well, purple clothing, an easy, the sweet sleep, friends begging for favours, and two

thousand gold-making wax-eyes. He will face a tax-hoarder, give a ration of gold to every citizen, beautify the city, and give a pair of gold shoes to every Simippos who is not fornicator and avaricious but for the king's army. After conquering Greece he will march east, reaching Persia, where he will face the king at the head of a million men, slay him in single combat, and become king in his place, whereupon he will conquer India, Arabia, and he will found a utopian society that he will name after himself. Speaking thus, Teuklos wishes for Hermes to give him a number of magic rings – one to make him wealthy and invulnerable, another to make him invisible, another to make him as strong as ten thousand men, another to permit him to fly, one to put persons to sleep and to open locked doors, and a final one to make gay women, and whose peoples fall passionately in love with him. In addition to what he wishes for he has a thousand years, renewing his youth every seventeen years. When it is Lykaios's turn, however, he says he has no need of a wish, and rescues their journey's over. It is sufficient, he insists, to regard at all that his companions wish for, despite their possession of it all.

Lucian's tale parallels earlier tales of contests in wishing in that several men agree to engage in a contest in wishing, and upon the (2) speaking of a third participants each make outrageous, impossible wishes for themselves, interestingly, in the Greek text as also in the Renaissance text, the wishes take the form of prayers, and (as it happens) no one is pronounced the winner, which is skew so true of the other texts here. Finally, (3) the dialogue ends with the comment of a fourth speaker, Lykaios, who, like the others and like Cheliosen in the other texts, makes a concluding witty remark. More judgmental of his companions than they of him, Lykaios notes the immensity of their wishes for many acquisitions, by means of which they imagine they would become very happy, and the enthusiasm for philosophy from such a longing to respect them to aspire rather to self-sufficiency.

So Lucian's narrative corresponds closely to the earlier tale. It may also reflect contests in wishing as practiced in the past, as S. J. Overbeck's interesting contests in wishing no doubt are so from real life pastimes rather than the pastimes arising from fables. It is actually a little harder for Lucian to draw his inspiration from a tale or from a game, certainly, because of the give and take of the dialogue as well as its considerable length owed more to the diffuseness of life than to the concision of a traditional comic tale, but the number's employment of precisely three fantasists followed by a fourth speaker, a closing participant who gives comic closure to the competition and to the story as a whole suggests that Lucian is following the structure of an earlier tale in the tradition of *Wishing Contests*. In giving literary treatment, Lucian preserves the essential form of the folk tale while elaborating it in the direction of greater realism.

Lit. AT 1925, Wishing Contests. BP 2515. Holbek (1962) 2:184, no. 132.

1. *Phaedon* I. 116a–c, 117a–c. Overbeck, *Die griechische Komik*, 1906, no. 2:133.

2. Henningsen 1965:197.

3. AT 1920, *Contest in Lying*. Henningsen 1965:194–197.

4. Lucian *Narragium* II.5. *Narragium* 16–46.

Wooden Doll 木人国

several men with each in the making of a girl, and then each claims her. The question of whom she should belong to is not resolved; instead, the listeners are invited to voice their own opinions on the question.

This story also is an instance of what took place at *the banquet*. The tale it was, *The Wooden Doll*, is found both independently in oral tradition and also – and more commonly – as a tale within the second episode of AI 945, *Luck and Intelligence*, which serves as a frame story.

When *The Wooden Doll* appears as a tale within a tale, it is framed by the tale of the silent princess, in which the hero and his magic helper attempt to make a silent princess speak. On each of several successive nights, the hero/she per receives a different opinion on the tale ending in a question to which various listeners give answers, causing the exasperated princess to break briefly into speech in order to tell her companion on the problem posed in the tale. Of this frame tale there is no trace in ancient literature.

In a modern Greek folktale, the princess, her magic bird, and the silent princess were fused together. The hero proposed that the bird tell a tale to pass the time, and the bird told a tale in which there were three brothers who spent a night in a cave each keeping watch for two hours at a time. The first brother to stay awake was a carpenter, who to pass the time carved a log with his axe into the shape of a woman. The next brother a tailor made clothes for it. The third brother, who was a monk, saw the wooden log dressed in clothes, and prayed for God to give it a soul, and God brought it to life. Now the bird asked how they should the woman belong? The prince said she should belong to the monk, he shaped the wood. The bird herself said she should go to the tailor. And the other wise silent princess burst out with the view that she should belong to the man whose prayers obtained a soul for her.

In an Egyptian tale recorded in 1969, the hero asked his magic helper to tell a tale to keep her company. According to the tale, a carpenter, a tailor, and a religious man went traveling together. Spending the night in a lonely area, they divided themselves into three shifts. The carpenter, being on guard first, made a doll out of a piece of wood. When the tailor took over, he made it a dress with his sewing machine, and the third man prayed for God to give it a soul, which he did. Then each of the three men said that she was his own. Who, asked the magic helper, should marry her? The boy answered that the religious man should, he was a monk, but the girl exclaimed that the carpenter should marry her!

In a Turkish tale collected in 1942, four men participate: a carpenter cut a piece of wood, a tailor clothed it, a goldsmith ornamented it, and a mullah prayed that it be bestowed upon the girl, which happened. When the story-teller asked who had the right to marry the girl, one of the listeners answered that the mullah did, whereupon the king's daughter said that the carpenter did!

A Greek folktale from Crete can also dress the narrative as an independent

laid. Four servants carrying water on gourd on a yoke. The carpenter on the first watch passed the time by carving a piece of wood. A beautiful, beautiful woman. The next watch told a Dorze who swept clean, for her and the third watch to goldsmith who carved jewels for her. The last watch was taken by a servant, the prince to go and carry her brush which happened. When the day dawned each of the servants carried on woman's hair own. They took the case to looking who said she had not being to the Servant, everyone who was sick, but a servant to prince to her friend. I she being to be carpenter or the goldsmith who were only practicing their trade, rather she belonged to the Dorze, for it was the bridegroom who gave clothes to the bride.

Homo

The structure of this tale, in which the matter is referred to a tradition, easily parallels a Roman myth. Among the less famous stories recounted by Hyginus in his Latin collection of mostly classical myths and legends was an account of the creation of a human being by three deities: Ceres, Ceres' Worthy, and Tellus ("Earth").⁵

According to Hyginus, when Ceres was crossing a river stream, she saw some chalky clay picked up and began to fashion a human being. While she was thinking about what she had made, Jove came to the stream to see if he could give it breath. Jove readily agreed to do so. But when Ceres wanted to name it, after herself, Jove said that it should rather bear his name. As Ceres and Jove were arguing, Tellus stood up and said that it should be named after her, inasmuch as she had furnished it with a body and it. They took Saturn as their judge, and he made the following judgment: Since Jove contributed most, it would receive his name. Since Ceres first fashioned him, she would possess him as a thing. As for the dispute concerning his name, he would be called *homo*, since he was made *ex humo* (from soil).

The myth tells of the fashioning of the first human being by three deities: Earth providing the material, Ceres shaping it into the form of a woman, and Jupiter giving it breath. That is, like the creation of a human being by a committee of divine artisans, even if woman contributes something related to her own sphere of activity, is of course found elsewhere, both in Greek and other mythological traditions. The best known instance of such mythology is the creation of Pandora, the first woman, by several gods. Hesiod describes in one passage how Hephaestus fashioned her from clay, while Athena dressed and ornamented her and in another context, how at Zeus's order Hephaestus worked clay and water into the form of a girl. Less Athena taught her the art of weaving, Aphrodite and other goddesses ornamented her and gave her charm and sexual attractiveness, and Hermes gave her speech as well as shamelessness and deceitful mind. But this is as far as the resemblance goes, for once the new creature is finished, the deities withdraw. Pandora belongs to Zeus, whereas each of the gods who create the first person in the present story now proceeds to put forth a claim to the new creature, and this dispute is the issue that Hyginus's story really is about: the relationship of this doll to its several creators.

The scene is quaintly portrayed as a debate between the three deities. After

Care, and even like the peacocks, Earth stands up for itself to make hers. And when the matter remains unresolved, the three disputants, in good classical fashion, refer the case to an arbiter. But curiously enough, the question that they ask Saturn to decide is not the question to which he gives most of his attention. They ask who should have the new being should bear, whereas he answers as though they had asked to whom the new creature should belong, adding a morsel as an afterthought, and somewhat arbitrarily, that it should be named *homio* after the *humus* from which it was made.

Unfortunately, some words have dropped out of Hyginus's text at the point at which Saturn explains to whom she should be long.⁶ H. Rose, in his edition of the text, makes the plausible suggestion that the sentiment must have been more or less as follows: "Ove, since via a contraituted breath, take is sou after deat, and let it be as since she furnished the substance, take its body."⁷ So Care will possess the creature during its lifetime, and after its death its life-breath will return to Jupiter and its body to Earth.

Since the question of the modern oral versions is a way to which of the creators the new creature should belong, and since in the ancient myth Saturn acting as a judge also responds as though this were the main question, it is hard to escape the conclusion that the really was also the main question of the ancient myth: to its or to Earth, and that the question of naming has been added ostensibly as the primary concern, but in the event as a secondary matter. In any case, Saturn actually deals with two diametrically to whom should the new creature belong, and after whom should it be named?⁸

In the myth, *homio* belongs in some way to each of the gods, whereas in the folk tale *taigra* is to have a special relationship with one of the men and no relationship at all with the others. In this respect the ancient myth is reminiscent of a similar folktale of Indian and African which the actions of three or four men restore to life a girl who has died. Answering to the problem of who should have her, each man's action is imagined to some kinship relationship, one of which leads to marriage. Thus, in a tale collected from a thirteen-year-old Indian girl in 1966, one brother saved by her head, another by her side, and a third by her legs during her funeral. When the dead girl revived, she said that the one at her head was her father, the one at her side was her brother, and the one nearest her feet was her husband. The *Vikramorviya*, an Indian text from around the eighteenth century, has a tale that in content appears to stand midway between *Taigra* and *Khetra's Mother's Life* and *The Wooden Doll*. Four men created a woman, one carving her body from wood, another painting her, the third improving her as a woman, and the fourth giving her a soul, after which they disputed about who should possess her. The king asked the opinion of a silent maiden, who replied that the man who made the figure was her father, the one who painted her was her mother, the one who improved her was her spiritual guide, and the one who gave her life was her husband. In Hyginus's story, *homio* has a relationship with all of his creators, belonging at some time to each of them. Care possesses him while he lives, when he dies his soul will belong to the sky god Jupiter and his body to Earth. It may be that these ideas in the Roman and the Indian narratives go back to a common prototype.

A thought-provoking frame or comments accompany the myth to clarify its role in an oral story telling. One could imagine a narrator's recounting it to another

then be parallel to the second part of the *Dei Genio* with Heracles' *Dei Genio*. For example, there was a certain man who guarded a reef, coming around the island three times a day and putting iron nails with stones, or earning them up. As he came by, he put his neck to a snail's shell. This was caused by a membrane or plugged by a certain nail. He met his end when Medea caused him to graze the membrane against a rock, capturing the membrane and tracked him into allowing her to pull out the nail. In another case, his intestines (his supernatural blood) spurted out and he died. On a certain day, she saw him on the ankle with an arrow.⁹

Achilleus

The legend of Achilles's heel is found in both Latin sources, and is not attested with any certainty before the first century A.D. Most of our writers in question merely allude to one or the other of the two picked-up sources, so that in their time the story already must have been generally familiar. As the poet Statius represents Achilles's distraught mother Thetis, also describing threatening visions in which she seemed to take her son down to Tartarus and to drop him again in the Stygian springs, later, as she addresses Achilles, she refers to the time when she armed him with the water of the Styx, and how, as she, she had armed his entire body, and still later Statius mentions the immortal Echetes secretly brought her son to the streams of the Styx, in order to rub his imperious viscus to iron.¹⁰ Whereas Statius alludes to the first episode, the mythographer Hyginus refers to the concluding episode, saying that Apollo was angry at Achilles and, taking the form of Iphigeneia, she threw an arrow at his heel, which was mortal, and so killed him.¹¹ Hyginus evidently treats a mortal and immortal as equivalent and interchangeable qualities, though in Greek tradition, or at least Homer, represents both mortals and immortals as vulnerable. A mythographer may have conflated Achilles's baptism in water with his baptism in fire (see below), the unambiguous purpose of which was to render him immortal.

We first get both episodes in Servius's commentary on the *Aeneid*, according to which Achilles was dipped by his mother into the Stygian lake and therefore became invulnerable except for the part of his heel, by which he had been held. Later when Achilles went to a temple for a rendezvous with Polyxena, who whom he was in love, he was slain by Paris, who with Helen's consent, shot behind the cult statue. Paris directed the arrows with Apollo's help.¹² The common author Lactantius Placidus agrees with this account, explaining that when Thetis armed of Achilles's heel, she feared for his death and so dipped him in the Stygian pond, rendering his entire body invulnerable except for the place where she had held him. Later when he went to meet his beloved Polyxena in a temple, he was ambushed and slain by Paris, who shot behind the statue.¹³ Writing at about the same time, the sixth-century mythographer Eusebius agrees that Thetis dipped Achilles in the Stygian waters, except for his heel. As usual, this author offers an allegorical interpretation, explaining that the dipping really meant she was hardening him against all kinds of tasks, and pointing out the special significance of the veins of the heel, which, according to Eusebius, were connected to various parts of the body all the way up to the thumb.

excused in a different kind of irony and direct that it would not harm Baldr. Yet if the gods amused themselves by throwing darts and stones at Baldr, so he nothing hurt him. But Loki tricks Frigg into revealing that there was one thing from which she had not bothered to exact a oath: namely mistletoe. Loki then gives a twig of mistletoe to the blind god Hod, who innocently cast it at Baldr in order to join the other gods in doing him harm. Baldr fell dead.

In this sort of the protagonist's mother rather than the protagonist himself takes steps to make him invulnerable, and even other versions of the story the story is successful, and for one apparently slight exception. The treacherous Loki steals the secret of Baldr's vulnerability from the gullible Frigg, as Hagen does from Kriemhild, and arranges for the fatal wound.

Taking these medieval German versions into account, we can say that the medieval tale is comprised minimally of two linked episodes, which may be separate or interwoven: the story in which unusual steps are taken to render the hero invulnerable and that succeed in doing so except in one small way, and the story in which an enemy or treacherous companion, taking advantage of his knowledge of the hero's vulnerability, attacks him via the one small window of access, killing him. The two episodes can constitute a successful story by themselves, or they can serve to frame the action of a larger story.

The format for narrative resembles the man whose whole power or life or luck resides in a single place, and therefore constitutes his vulnerability, in a general sense. In folktales it can be the ogre whose soul (or heart or eye) lies hidden in a secret place such as an egg, when the hero discovers the location of the external secret, destroys it, thereby killing the ogre. In legend it can be Gilgamesh, as the Greek Neseos or the Hebrew Samson, whose success is magically bound up in his hair; the foe cuts off his hair and he is beaten. Like Siegfried this character has one great vulnerability, and when his secret is discovered or acted upon, it is his undoing, though in terms of their imagery the two motifs of vulnerability and disarmament are being the weak place in the hero's armor, the other being, the place where the character's essential being lies concentrated.

When turned to its logical extreme, the idea of a nearly invulnerable man becomes that of a wholly invulnerable man, of whom there are several in Greek mythology. Such a person was Kanous, who could not be pierced at all. To kill him his enemies had to drive him to the earth. As with the hero of *The Boy of the Woodstock*, *the youth who put out the Dragon*, there is some irony in his demise, for this young hero, who appears to be unconquerable, is conquerable after all, but Kanous's death and Siegfried's is many rather than gnoble.

Two ancient Greek tales, *The Youth Who Put Out the Blood of a Dragon* was told of two Greek heroes who were contemporaries in mythological tradition, both being active at the time of the Trojan War. Achilles (Latin: Achilles) whence of course the modern proverbial phrase "Achilles' heel," and Aias (Latin: Ajax).

The notion of an Achilles' heel, of having one vulnerable spot, is found commonly in traditional narratives, from Europe to India and elsewhere, but the presence of the motif does not always imply a so the presence of the folk tale of *The Youth Who Put Out the Blood of a Dragon*. A character may simply be depicted as being invulnerable except in one place, or as being invincible except in one way, which of course is not quite the same thing. The story may

If we put these elements together, we get a narrative in which Thetis secretly takes her infant son into the water – if the Sisyphus rendering is a twin, perhaps even a metaphorical twin – episode, as already except for the part by which she had heard of his birth and Zeus's meddling during the Trojan War the god Apollo in the form of Peleus of this name, for I have said Apollo together is not Achilles, in the heel killing ray. As wrote B. H. Smith, this is a protagonist's divine mother who at once – I consider him a mortal – Since Thetis does so while her son is an infant, in contrast to the time differences between the initial rise and his termination, so that the episode does not take name on the Achilles. It is surprising that the classicals fail to put this story must be pieced together from a number of authorities, none of whom treats it with any address.

The matter is even more complicated than this, for there may be a parallelism according to which Thetis attempts to make her infant son immortal by putting away his mortal parts. In a scene in the *Agamemnon* by Aeschylus of Rhodes, composed in the third century B.C., Thetis visited her mortal husband Peleus, the then abruptly departed, reminding Peleus poignantly of an earlier event of their domestic lives. When the then son Achilles had been an infant Thetis would secretly burn away his mortal flesh in the hearth fire by night and rub her with ambrosia by day, in order that he might become immortal, and escape hateful old age. But one night Peleus awoke during this procedure, leapt out of bed, saw his son gasping in the flames, and let out a great cry, whereupon Thetis dropped the screaming baby to the ground and angrily leapt into the sea, after which she never returned till the present occasion.

Burning away the mortal parts of a person by means of fire was an established method in Greek tradition – a story for making a mortal into an immortal. As early as the *Homeric Hymn to Demeter* the goddess Demeter employs this rite in order to render immortal a mortal child whose nurse she is, and with the same results. When her secret nocturnal treatment is innocently interrupted by a concerned parent, she instantly ceases off the procedure and departs. This tradition-episode has found its way into more than one story.

It would be easy to understand the burning episode and the bathing episode as variant versions of the same narrative slot. Thetis exposes her infant son Achilles to water, fire, in order to render him invulnerable, immortal, but the treatment does not quite achieve its end because she fails to treat the part of the body by which she holds him, because she ceases off the treatment when she is interrupted, as a result of which there is a fatal exception to Achilles's invulnerability, immortality, but it is uncertain whether Apollonius understood the episode as linked with the episode of Achilles's death in more than a general way. Writing some centuries later, the mythographer Apollodorus perhaps did understand it in this way, since he narrates first Achilles's immersion in fire and after his death from an arrow in the ankle shot by Paris and Apollo, now, ever since Apollodorus does not actually qualify Achilles's ankle as being vulnerable or mortal, we cannot be sure. Nor does Quintus Smyrnaeus single out Achilles's ankle as being the hero's only vulnerable spot, when in his poem *The Fall of Troy* he relates how Apollo sent the fatal shaft into Achilles's ankle. In Greek tradition the site of Achilles's fatal wound is regarded as his ankle – *epi tē anklē* – and if there is a special significance to this site, it is not explained in our sources. So there were different traditions of the death of

Achilles, the mid-tradition superlative of immortal stories. *I Who Bathed Himself in Blood* is a story of a young man's journey.

The role of Thetis is the juxtaposition of goddess-reversal to her mother-in-stranger story, in a fragment of the *Suppliants* (lines 1495-1500, 1505-1510). Thetis threw each of the hundred babies to the sea, so that his mother, in order to see if it was mortal. Many of her children perished in the sea, but Peleus became angry and stopped her pecking. He threw Achilles into the basin.⁵ This test obviously connects with the fact that the hero is the offspring of a mixed marriage between a Nereid and a mortal, thus between a divinity of the sea and a terrestrial mortal. Why so readily with Thetis, a goddess whose her offspring have inherited her nature, of the mother's lineage, wholly human and simply drawn from water rather than from primordial sea? She has no further interest in them. I should not pursue this point, but the mother, which would take us to the hero's birth, wishing only to be a mother, the bathing, the question of mortality versus immortality, and the other side of the mother? The traditional biography of Achilles, with its dominant motif of concern for the shortness of the hero's life, the wish of the mother for her sons to be immortal like herself, of her mourning, of his violent death, of his connection, and of the hero's eventual destiny in an underworld, indeed made a good fit with the plot of *I Who Bathed Himself in Blood* by Pindar. The international tale was worked into the biography of the hero, sometimes before Statius alluded to it in the first century A.D. I caught a fragment of a Roman more than of Greek, and no surviving Greek literature mentions it.

A word about the imagery. It is not difficult to accept that the mythic story the fantastic idea that an exotic liquid might harden the skin, making one invulnerable, or that fire might burn away one's mortal body, and so that have one's immortal component remained, and a exotic liquid, the water of the Styx should do as well as dragon's blood, and, in this context, I must state the long, traditional way in which Styx should have been played, and it is, after all, a stream being to the death room, and anything might be expected to be baneful. (River of Death). But to see that the Styx is imperishable, both the 'imperishable Styx' and the 'imperishable water of the Styx', and if the Styx was traditional the Luper's slave River, that is, it has been the River of Imperishability, being both imperishable itself and a confounding impossibility, imparting its own virtue to those who come in contact with it. In any case, the subsequent popularity of the story was doubtless enhanced by its parallelism to the story in life of baptism, which took place around the time when the story of Achilles and the Styx was mentioned. For the early Christians, baptism was an immersion into death, viewed by a resurrection, so that the medieval Christian baptism, like that of the Styx, in which Achilles is immersed, is in effect a water of death that centers life. But there appears to be no direct connection between the two traditions.

Synthesized from different sources, the story is more or less this: The hero Heracles stayed briefly as a messenger at the home of Leionon, Aias's father, when Aias was an infant. Wrapping the baby in the mother's skin, the

None of them who reached adulthood during his first labor he pruned; that the next night he was invulnerable to the lion's skin, so Aias became invulnerable except in one spot, his neck, since the skin had not covered it. At Troy many years later, when Aias attempted suicide, he succeeded only after locating his own vulnerable spot and stabbing himself there, since weapons would not penetrate his skin elsewhere.²⁶

Aeschylus drew upon the legend in a tragedy, *The Suppliants*, which has not survived, according to scholars, who mentions to pray. Aias was invulnerable except for his neck, for when Herakles had covered him with the lion's skin, this one place remained uncovered because of the quiver Herakles wore. Aeschylus, the scholiast continues, says that Aias's sword bent like a bow when he stabbed himself, since his skin would not yield to it. Eventually a goddess appeared and showed him where to stab himself.²⁷

But a ladies-in-waiting to Aias, being invulnerable to men, and in his usual shape, in many, the poet Lykophron alludes to Aias's having been made invulnerable to weapons except in the place covered by the quiver, to Herakles holding the shield and praying to Zeus, and to Aias's self-slaughter.²⁸ The author of the *Argonautica*, continuing a summary of Sophocles, Aias mentions several different accounts of Aias's death, attributing to Pindar a version in which Aias could not be wounded anywhere by swords, since his body was invulnerable there, it had been covered by the lion's skin but vulnerable where it had remained uncovered. And a scholiast on Homer says that Herakles showed up at Teiemon's house just after the birth of Teiemon's son Aias, picked up the boy, wrapped him in his lion's skin, and pruned that he might be invulnerable, and so he became, except for his neck.²⁹

In his scholium on the passage in Lykophron, Tzetzes explains that in Nereid there was a contest who was invulnerable to men and missiles of any kind. After strangling it, Herakles used its skin as a covering for his body. Herakles was friend to Teiemon, who was childless and invited Herakles to visit him and to join him in sacrificing and praying to Herakles, rather Zeus, for offspring. Herakles showed up wearing the lion's skin and prayed that Teiemon might have a son. After Aias was born, Herakles returned and covered him with the lion's skin, so that Aias became invulnerable except in one spot that had been covered by the quiver Herakles wore. According to other authors, Tzetzes says, Aias's vulnerable spot was his collarbone. But Tzetzes himself skeptically regards the device of Aias's being nearly invulnerable as nonsense, saying that the truth is that Aias was an extremely skilled soldier who fought against many men in war but was never himself wounded because he defended himself excellently with his shield. When he took his own life, stabbing himself in the ribs or the throat, the evil, Tzetzes believes, was transformed into a famous story, according to which he was vulnerable only in his or that place.³⁰ Tzetzes is thinking of the passage in Homer's *Iliad* in which the Greeks fear lest Aias be wounded by Diomedes. Obviously, Homer does not treat Aias as invulnerable.

Although the legend of Aias's near invulnerability is first attested in Aeschylus, it may be much older, for a source suspiciously like it appears in an ode of Pindar. The poet represents Herakles at the house of Teiemon, praying that Teiemon may have a son with a body as unbreakable as the hide of the beast

that covers me – and you shall not know it, is this episode well known in the Hesiod? It seems that at least one episode of Heracles' story (Heracles is known in a variety of forms and in different eras) – when he mends his lion-moon-praying that he might be a lion – and that the lion might be as fierce as the lion's skin – Heracles was wearing – and another in which he mends his sides let him so short a time after the birth of his son – wrapped the boy in his own skin, and prayed that he might be as invulnerable as he an animal's hide – which as it turned out covered him throughout the rest of his life. Most scholars mention only one or the other. The second goes them both – but the one who The first form of the episode could scarcely serve to attract to the story of the youth who *Bathed Himself in Blood*. The first *Deeds* since the episode is so important an exception, whereas the second form could have a definite purpose other than to tell such a story in motion. Presumably either the second is a modification of the more fabulous form, or the latter reflects a modification made to accommodate the international story.

In both ancient legends the attempt to make the hero invulnerable is taken not by Achilles or Aeneas, but by a hero who is not intended to die. Heracles, on his behalf, just as in the half-brother Rithy – rather, as in the world. In the other case, then, does the legend begin with an animal saving a dragon or other beast, as in the legend of the dragon? The legend of the dragon's idea can probably be grafted on Heracles' killing the lion – the lion's skin is the Nemean Lion, whose magick skin is his hair – in the legend of Aeneas, the heroic motif of monster saving a very different kind of victim. In this case, the feature has been transferred to Heracles, or his parents, or his father, but the feature in the Heracles legend has provided a similar background. In the story of the nearly invulnerable hero. Another feature which both legends agree is that the hero is a child, it is a pattern, when the prototype is a child or infant. As a result, Aeneas does not know who he is until he is wounded and attacked. He must escape, as a young man, to take his own assailant. The ancient tales of the hero's life do not make him a young man in monster's blood, but the legend is an example of a similar legend in which a child is a strange, afraid, in the monster's blood, and is a monster's hide.

One could, of course, argue that the two stories are an inevitable, to give independent evidence, in the legend, but it is not necessary to suppose that narrators incorporated the same information story type into the existing narratives already defined. Each here is a different idea, compared with other versions of the legend, especially those involving the hero's death. According to the prior existence of the legend, the legend on the one hand, served to attract the international story, but it is not necessary, other than to provide material out of which the story was created. Since the story of Achilles' near invulnerability is known only in Latin version, and since Aeneas in Greek authors, it may be. Roman development of the Greek development, even though it is known in a Greek text. Though some scholars declare that the story of Aeneas's invulnerability was borrowed from that of Achilles, this supposition is not true, and the borrowing can be easily be imagined to have gone the other way. And, as in a Latin version, the story of Aeneas's singularity, invulnerability, is a story of a monster's blood.

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AT 750A	<i>The Winklers</i>	Hospitality Rewarded
AT 750B	<i>Hospitality Rewarded</i>	Hospitality Rewarded
AT 750*	<i>Hospitality Blessed</i>	Hospitality Rewarded
AT 766	<i>The Seven Sleepers</i>	Seven Sleepers
AT 769	<i>Dead Child's Friendly Return to Parents</i>	Dead Child's Friendly Return
AT 774B	<i>Peter Stung by Bees</i>	Peter Stung by Bees
AT 775*	<i>God and the Emperor of Rome</i>	God and the Emperor of Rome
AT 778	<i>To Sacrifice a Giant Candle</i>	To Sacrifice a Giant Candle
AT 821A*	<i>Mother Dies of Fright When She Learns That She Was About to Commit incest with Her Son</i>	Mother Dies of Fright

- AT 830A *The Boss and Deer Slayer*
 AT 845 *The Old Man and Death*
 AT 854 *The Golden Ram*
 AT 870C* *Stepmother Makes Love to Stepson*
 AT 920 *The Son of the King (Solomon) and of the Smith*
 AT 921B *Best Friend, Worst Enemy*
 AT 929 *Judgment of Solomon*
 AT 928 *Planting for the Next Generation*
 AT 934A *Threetold Death*
 AT 950 *Rhapsuratos*
 AT 960A *The Cranes of Ibykos*
 AT 961B *Money in the Stick*
 AT 974 *The Homecoming Husband*
 AT 980C *Dragging Old Man Only to Threshold*
 AT 985 *Widow's Son and the King's Son*
 AT 989 *Brother Chosen Rather Than Husband or Son*
 AT 1000-1029 *Labor Contract, Anger Bargain*
 AT 1119 *The Ogre Kills His Own Children*
 AT 1137 *The Ogre Blinded (Poliphemos)*
 AT 1141 *The Ogre's Instruments (Pipes, Sack, etc.)*
 AT 1172* *Devil to Count Stars*
 AT 1174 *Making a Rope of Sand*
 AT 1191 *The Dog on the Bridge*
 AT 1199 *The Lord's Prayer*
 AT 1200 *The Sowing of Salt*
 AT 1213* *The Attentive Donkey*
 AT 1215 *The Miller, His Son, and the Ass-Tripping to Please Everyone*
 AT 1242 *Loading the Wood*
 AT 1242A *Carrying Part of the Load*
 AT 1245 *Sunlight Carried in a Bag into the Wandering House*
 AT 1248 *Tree Trunks Laid Crosswise of the Bridge*
 AT 1251 *The Slaughter of the Ox*
 AT 1252 *House Burned Down to Rid It of Insects*
 AT 1284 *Person Does Not Know Himself*
 AT 1294* *Learn to Swim*
 Greek Folklore Archives *1298 *The Foolish Fugitives*
 AT 1333 *The Shepherd Who Cried "Wolf!" Too Often*
 AT 1334 *The Local Moon*
 AT 1334A *Moon Does Not Recognize His Own Reflection in the Water (Mirror)*
 AT 1362B* *Marrying a Man of Forty*
 A 1364 *He Found a Fine Good Eye Covered*
 T 42F *Underground Passage to Paramour's House*
 A 1440C* *Underground Passage to Paramour's House*
 AT 1425 *Maiden's Honor*
 AT 1464D* *Nothing to Cook*
 Boastful Deer Slayer
 Old Man and Death
 Golden Ram
 Stepmother's Wife
 Son of the King and of the Smith
 Best Friend, Worst Enemy
 Judgment of Solomon
 Planting for the Next Generation
 Threetold Death
 Rhapsuratos
 Cranes of Ibykos
 Money in the Stick
 Homecoming Husband
 Dragging Old Man Only to Threshold
 Widow's Son and the King's Son
 Brother Chosen Rather Than Husband
 Labor Contract
 Ogre Kills His Own Children
 Ogre Blinded
 Ogre's Instruments
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 Moon Does Not Recognize His Own Reflection
 Marrying a Man of Forty
 He Found a Fine Good Eye Covered
 Underground Passage to Paramour's House
 Underground Passage to Paramour's House
 Maiden's Honor
 Nothing to Cook

AT 1510	<i>The Matron of Ephesus (Vulgar)</i>	Matron of Ephesus
AT 1530	<i>Holding up the Rock</i>	Holding Up the Rock
AT 1542**	<i>The Maiden's Honor</i>	Maiden's Honor
AT 1566A*	<i>Maid Must Rise Even Earlier</i>	Maid Must Rise Even Earlier
AT 1567C	<i>Asking the Large Fish</i>	Asking the Large Fish
AT 1590	<i>The Trespasser's Defense</i>	Trespasser's Defense
AT 1591	<i>The Three Joint Depositors</i>	Three Joint Depositors
AT 1591A	<i>Fortune in Salt</i>	Fortune in Salt
AT 1681*	<i>Foolish Man Buys Armadillo</i>	Foolish Man Buys Armadillo
AT 1682	<i>The Groom Teaches His Horse to Live without Food</i>	Groom Teaches His Horse to Live without Food
AT 1698A	<i>Search for the Last Animal</i>	Hearing-Impaired Persons
AT 1698F	<i>The Deaf Man and the Proud Nobleman</i>	Hearing-Impaired Persons
AT 1698G	<i>Misunderstood Words Lead to Comic Results</i>	Hearing-Impaired Persons
AT 1698J	<i>"Good Day"—"A Woodchopper"</i>	Hearing-Impaired Persons
AT 1801*	<i>Keep Your Seats</i>	Keep Your Seats
AT 1804F	<i>Frozen Words (Music: Three Men Swallowed by Fish)</i>	Frozen Words
AT 1809G	<i>Washing Contests</i>	Man Swallowed by Fish
AT 1925	<i>Schlaffenswand</i>	Washing Contests
AT 1930	<i>Toppy-Turvy Land</i>	Schlaffenwand
AT 1935	<i>The Three Lazy Ones</i>	Toppy-Turvy Land
AT 1950	<i>The Great Animal or Great Object</i>	Three Lazy Ones
AT 1960	<i>The Great Fish</i>	Great Animal or Object
AT 1960B	<i>The Great Fish</i>	Great Animal or Object
AT 1960D	<i>The Great Vegetable</i>	Great Animal or Object
AT 1960E	<i>The Great Tree</i>	Great Animal or Object
AT 1960H	<i>The Great Ship</i>	Great Animal or Object
AT 1960	<i>The Great Bird</i>	Great Animal or Object
AT 1960K	<i>The Great Loaf of Bread, the Great Cake, etc.</i>	Great Animal or Object
AT 1960L	<i>The Great Egg</i>	Great Animal or Object
AT 1960M	<i>The Great Insect</i>	Great Animal or Object
AT 1960Z	<i>Other Stories of Great Objects and the Like</i>	Great Animal or Object
AT 2031	<i>Stronger and Strongest</i>	Stronger and Strongest
AT 2031A	<i>The Estrus Chase: Stronger and Strongest</i>	Stronger and Strongest
AT 2200	<i>Catch Tails</i>	Catch Tail
AT 2250	<i>Unfinished Tales</i>	Unfinished Tale
AT 2401	<i>The Children Play at Hog Killing</i>	Children Play at Hog Killing
ML 5020	<i>Inexperienced Use of the Black Book</i>	Apprentice and Ghost
ML 6070A	<i>Fairies Send a Message</i>	Fairies Send a Message
ML 8005	<i>Reim tsu kumetsu buyū</i>	Homecoming Husband

B. Selected Motifs

Motif	Entry	
F171.6.2	People in underworld pour water into tub full of lives	Carrying Water in a Sieve
F595.5.1	War of penguins and cranes	Battles of the Penguins and the Cranes
H250	Test of innocence: apple and gold offered	Children Play at Hog Killing
H1023.2.1	Task: carrying water in a leaky vessel	Carrying Water in a Sieve
H1132	Task: cleaning Augean stable	God as Helper
H1144.2	Task: counting the stars	Devil to Count Stars

- I 15 "Then I woke up": man discredits
 his confession by declaring
 it all a dream.
- I 75 White thought to be dead
- J2071 Three foolish wishes
- K602 "No more"
- K1082.1 *Messide thrown among enemies*
 causes them to fight one
 another?
- K2 11 Potiphar's wife
- N384.0.1.1 The catenae arm
- K122.5 *Arachne-thread*
- Z371 Achilles' heel

Unfinished Tale

- Great Animal or Object
- Hospitality Rewarded
- Ogre Blinded
- Girl as Helper
- Potiphar's Wife
- Rhapsodist
- Girl as Helper
- Youth Who Bathed Himself in Blood



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